Louisville, ky. University. School of Music. Programs. 1962.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	January 4, 1962
		1 (0182/14) anedravoso 12/15
	PROGRAM	
	PROGRAM	
Three-part Invention in C minor .		. J. S. Bach
	Chrystine Hartstern, piano (Aldrich)	
	, marien, plane (marien)	1
Sonata No. 2		Johann Ernst Galliard
Andante		· Johann Einst Ganlard
Vivace Alla Siciliano Cantabile		
Spiritoso ed Allegro		
	Potricio Anna Ruslanda	AND STATE OF THE PARTY OF THE P
The state of the s	Patricia Anne Buckner, trombone (Lyon) Billie Cash, piano	w U
The Hollow Men		. Vincent Persichetti
	William Wich, trumpet (Raper)	
	Jo Ann Baxter, piano	
Six Variations on "Nel cor più non m	ni sento"	Ludwig van Beethoven
	Brooke Johnston, piano (Anderson)	
Partita in B-flat major		. J. S. Bach
Praeludium	1700	
Menuet Sarabande		
Gigue		
	Elizabeth Lee, piano (B. Owen)	
	Lindson Boo, Plano (b. Chon)	
Valse brillante in A minor, Op. 34, N	No. 2	Frederyk Chopin
		· · · · · · · · · · · · · · · · · · ·
	Thomas McGary, piano (B. Owen)	

> Bobbye Ossman, piano (D. Owen) Doris Owen, second piano

The Kentucky Opera Association

(member of The Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

present

DOWN IN THE VALLEY

Opera in One Act

Music KURT WEILL Book ARNOLD SUNDGAARD

Produced and Directed by MORITZ BOMHARD

and.

CARMINA BURANA

Secular Songs for Soloists, Chorus & Orchestra by

CARL ORFF

Produced by MORITZ BOMHARD Conducted by WALTER DAHLIN Choreographed by FERNAND NAULT

Danced by: THE LOUISVILLE CIVIC BALLET COMPANY Sung by: THE CHORAL UNION OF LOUISVILLE Soloists: THE KENTUCKY OPERA ASSOCIATION Orchestra: MEMBERS OF THE LOUISVILLE ORCHESTRA

All Organizations are members of the Louisville Fund

January 4 and 5

8:30 P.M.

DOWN IN THE VALLEY

Young Brack Weaver is found in jail about to escape. Once more he wants to see his girl Jennie before he dies the next morning. Once more he has to hear her say, "I love you." They find each other and (they) re-live their short past together. The first meeting at church, the first dance at Shadow Creek, Brack Weaver's attempt to protect Jennie from Bouché's advances ending with Bouché's death.

Assured of Jennie's love, Brack Weaver goes back to jail, serene and ready to accept the punishment for his over-zealous action.

Place: The South Time: Today

CAST in order of appearance

	(through co	ourtesy of WINN)
Guard		
Tom Bouché		Mike Wilson
Two Women		Lucille Paris
	Square Dancers of the Allemander' Square Dance Club	s
Conducte	or, Stage Director Moritz	Rombard
Technica	l Director Ming T	bonnaru
Designs	Ming 1 Moritz	yler Dick
	Woritz	Bomhard

KENTUCKY OPERA ASSOCIATION CHORUS

Lois DeLong
Mary Ellen Eves
Kay Griffin
Claudia Guy
Cookie Jones
Helen Lazor
Martha Leonard
Norma Jean Martin
Shirley Montgomery
Mary Montgomery

Lucille Paris
Grayce Plymale
Mary Lee Reilly
Mitzie Sisk
Edith Tighe
Joanie Tronco
Nancy Lee True
Sandra Viscusi
Nancy Will

Bill Bradford
David Clenny
John Davenport
Richard Ham
Sam Harrell
Charles Jennings
T. J. McQuillen
Frank Miller
Claude Montgomery
Mike Wilson

CARMINA BURANA

CARMINA BURANA, so called after the Bavarian monastery Benediktbeuren, where the famous song manuscripts of the 13th century were found, is one of the most precious poetic documents of the middle ages. Its anonymous composers were among the wandering minstrels and goliards, a motley society of traveling monks, scholars, errant students. They all possessed some knowledge of literature and some of them were highly talented poets familiar with all the forms of lyricism well known in those days. Most of the poems were written in primitive, vulgar Latin, the lack of finesse and polish being compensated by their freshness and directness of expression.

Carl Orff (1895), one of the most important contemporary German composers and a connoisseur of late antique poems and of poetry of the middle ages, selected 25 songs out of the Benediktbeuren collection, most of them in Latin, some in German, arranging them in three groups. The first related to spring, the second to drinking and the third to love. The beginning and the end of the work are an invocation to fate, to whose whims man is helplessly exposed. Irrespective of the course of his life, the wheel of Fortune rolls over him.

Orff's work, sometimes termed a "scenic cantata" was first performed at the Frankfurt Opera House in 1937. Since then it has been heard and seen in most European music centers.

FORTUNE, EMPRESS OF THE WORLD

- O Fortune, variable as the moon, To thy cruel pleasure I bare my back.
- 2. I lament fortune's blows with weeping eyes.

PART 1 IN SPRINGTIME

- Spring has returned, Let us compete for the prize of love.
- 4. The sun, pure and fine, tempers all.5. Behold the spring, welcome and long awaited.
- 6. Dance.
- 7. The noble wood is filled with birds and leaves, Why does my lover not return?
- 8. Merchant, give me rouge to paint my cheeks.

 Round dance: Alone we dance all summer long. Come let us be together. Alone we dance all summer long.

Were the world all mine,
 I should gladly forsake it
 For the Queen of England in my arms.

PART 2 IN THE TAVERN

- 11. In rage and bitterness
 I drift along the road of earthly pleasures.
- 12. A roasted swan sings . . . Once I dwelt in lakes, a beautiful swan, Now I am roasted black And catch the sight of gnashing teeth. O miserable me!

13. I am the Abbot of Cucany.

14. We gamble and drink to all that gives us pleasure.

..... THE COURT OF LOVE

15. The god of love flies everywhere.

16. Thy lovely face makes we weep a thousand tears Because thy heart is made of ice. Thy single kiss would bring me back to life.

17. There stood a maiden lovely like a rose.

18. My heart is filled with sighing.

19. When boy and maiden are together.

20. How lovely thy face, thine eyes, thy hair. 21. I take upon myself the sweet yoke of love.

22. With love I bloom for a maiden.

23. O sweetest one, I give my all to you.

24. Blanziflor and Helena:

Hail to thee loveliest treasure.

FORTUNE, EMPRESS OF THE WORLD

25. (as 1) O Fortune, variable as the moon, To thy cruel pleasure I bare my back.

The Choral Union of Louisville

SOLOISTS

Soprano: Drusilla Lodge

Bass: Gary Horton

Tenor: Don Peterson Baritone: Hugh McElrath

CAST OF DANCERS

SOLOISTS

Richard Beaty (Guest Dancer)* Lynn Kollenberg

Fernand Nault (Guest Dancer)* John Whittenberg * American Ballet Theatre

Peter Saul (Guest Dancer)* Margo Starr

CAST

Dottie Chapman Cindy Chescheir Mary Carmel Owen
Bobbie Ann Freeman Kim Perkins Shobie Whalen
Mary Lou Kelley Nancy Peters
Pergy Kucen Marianne Plaschke Peggy Kucen

Vivian Martin Marianne Plaschke

_____0____

Manie Shaver

Choreography Fernand Nault Conductor Walter Dahlin Technical Director Ming Tyler Dick Tapestries painted by Bonnie Bounnell Dance Costumes designed by Larry Dalhover Miss Kelley's costume made by Larry Dalhover _____

THE CHORAL UNION OF LOUISVILLE

Altos:

Sopranos: Toni Booker Beverly Brown Margaret Comstock Ewing Fahey Martha Ann Grauel Sally Brown Hale Eleanor Haswell Martha Kendrick Barbara King Charlotte Kirkpatrick Barbara McClellan Norma Jean Martin Dorothy Nolen Pat Norwood Cheryl Owen Linda Owen Frances Ramsey Jean Sloane Ann Spauschus Mary Treitz Nancy True

Accompanist:

Sam Hodges

Shirley Jane Addams Phyllis Albritton Sue Bach Mary Frances Bloch Janette Bryant Pat Dahlin Ellen Fox Ann Gilligan Peggy Harris Dorothy Harrod Hedi Hochstrasser Anna Marie Hodge Ruth Morton Alice Newman June Prage Judy Prell Antoinette Reed Carolyn Riley Betty Sanneman Ann Widmer Nancy Willingham

James Bell Marvin Carter Gary Crowe L. M. Kurtz Don Locke Michael Neely Festus Robertson Larry Timberlake Bass: Norris Follett Joseph Hodge Gary Horton Ted Isaacs Hugh McElrath Thomas McGary Ben Moore William B. Morris

J. T. Owens

Stanley Read

Dave Widmer

Leonard Starling

Gale Price

Tenors:

Organ and Piano, courtesy of Shackleton's

KENTUCKY OPERA ASSOCIATION

Moritz Bomhard, Artistic Director

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UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	January 9, 1962								
PROGRAM										
Italian Concerto		J. S. Bach								
Third movement (Presto)										
	4									
	Ann Gilligan, piano (B. Owen)									
"Il Lacerto Soutto Donce po										
Lied Der Mignon Auf Dem Wasser Zu Singen		Franc Cabubana								
Du Bist Die Ruh		Franz Schubert								
Die Junge Nonne										
0/	Antoinette Booker, soprano (F. Smith)									
	Sam Hodges, piano									
Rhapsody in G minor, Op. 79, No. 2		Johannes Brahms								
	Billie Cash, piano (Aldrich)									
Concerto in A-flat minor		Bernard Fitzgerald								
Lento espressivo, quasi fantasia										
	Tom Giles, trumpet (Raper)									
	Mary Helen Romine, piano									
Sonata in F minor, Op. 2 No. 1	/.>.a.o	Ludwig van Beethoven								
First movement (Allegro)										
	Bonnie Waugh, piano (Aldrich)									
Sonate		Maurice Emmanuel								
Sarabande	Sectionary plano	10.50 5000								
Allemande										
Aria	Lloyd Collins, trumpet (Raper)									
	Joyce Cornell, piano									

James B. Jones, french horn (Davis) Otto Feddern, piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

	OTODENT CONVOCATION	
Gardencourt	1:00 P. M.	January 11, 1962
	PROGRAM	
"Hear Me, Ye Winds and Waves" (Juliu	as Caeser)	. G. F. Handel
Air from "Comus"	TIE	. Henry Purcell
"Il Lacerto Spirito" (Simon Boccen	egro)	Giuseppe Verdi
	Robert Fischer, bass (Smith) Mary Helen Romine, piano	
Concerto No. 1, in D major Allegro		Joseph Haydn
	Duane Small, french horn (Davis) Robert Lam, piano	
Fantasie	Ruth Hilton, flute (Fuge) Jo Ann Baxter, piano	Gabriel Faure
	NAMES MARYS AND PRINCE	
I Attempt From Love's Sickness to Fly		Henry Purcell
Caro Mio Ben	The state of the s	Giuseppe Giordani
In Questa Tomba	Media Angel	Ludwig van Beethoven
	Edwin Brand, tenor (Smith) Shirley Prow, piano	
Prelude in B minor	Vaccine Names	J. S. Bach

Otto Feddern, organ (Dickinson)

Dover Beach	DISUM	0 100	SCHC	•	•	•	Samuel Barber
	Gary He Betty Jo						
First Solo De Cornet A Pistons	м .9	0.01					Georges Hue
	Guy Wa Shirley			per)			

LOUISVILLE

COMMUNITY CONCERT ASSOCIATION

presents

Season 1961-1962

THE ROBERT JOFFREY BALLET

ROBERT JOFFREY, Director

JONATHAN WATTS

FRANÇOISE MARTINET

NELS JORGENSEN

PAUL SUTHERLAND

ROCHELLE ZIDE

GERALD ARPINO

BRUNILDA RUIZ

DIANNE CONSOER

MARIE PAQUET

LAWRENCE RHODES

SUZANNE HAMMONS

JOHN WILSON

LISA BRADLEY

CAROLYN BORYS

VICENTE NEBREDA

LONA ISAKSSEN

Anna Marie Longtin

JOSEPH NELSON SANDRA RAY HAROLD TOMASSON

Musical Director WILLIAM BROHN

Ballet Mistress UNA KAI

COMMUNITY CONCERTS INC. affiliated with COLUMBIA ARTISTS MANAGEMENT INC. 165 West 57th Street, New York 19, N. Y.

PROGRAM

I. PAS DES DEESSES

Choreography by Robert Joffrey

Music by John Field

Pas des Déesses was inspired by the romantic lithograph of 1864 by Bouvier. When the curtain rises the dancers are seen in a pose that duplicates the famous lithograph. Choreographed as a period piece, each variation shows off the qualities made famous by the great 19th century dancers: the langorous Grahn, the darting Cerito and the floating Taglioni — all magnificently supported by St. Léon. The air of competition among the dancers echoes the delicate rivalry which actually existed among these great romantic ballerinas.

Mlle. Marie Taglioni						Françoise Martinet
Mlle. Lucile Grahn			1			. Marie Paquet
Mlle. Fanny Cerito						. Brunilda Ruiz
M. Arthur St. Léon		•		•		. Nels Jorgensen

INTERMISSION

2. PASTORALE

Choreography by Francisco Moncion

Music by Charles Turner

Scenery after DAVID HAYES

Costumes by RUTH SOBOTKA

Pastorale was first produced by the New York City Ballet for the 1957 season. The music for this work, his first ballet score, was written by the young American composer Charles Turner. By working in close collaboration the choreographer and composer have produced a ballet in which the music and the choreography are fully integrated.

The Stranger				•		GERALD ARPINO
The Girl .			٠			Brunilda Ruiz
The Boy .					PA	AUL SUTHERLAND
Their Friends						S, Marie Paquet

INTERMISSION

3. LA FILLE MAL GARDEE

(The Badly Guarded Daughter)

Choreography by Fernald Nault

Scenery by Tom Skelton

Music by Peter Ludwig Hertel

Costumes by WILLIAM PITKIN

This performance of "La Fille Mal Gardée" cannot be considered its "première." Its first appearance, in fact, was in France in 1786, and it enjoys the distinction of being the oldest ballet in current repertoires.

The simple and charming plot concerns the love of Lisette for a poor peasant lad, Colin. The romance is frowned upon by Mother Simone, a wealthy farm owner, who aims to marry her daughter to Alain, the slow-witted heir of a rich vineyard owner. In her bumbling attempts to keep the young lovers apart, Mother Simone inadvertently compromises Lisette by sending her to the hayloft, unaware that Colin is hidden there. Just as the marriage contract is about to be signed, the forbidden rendezvous is discovered. But the ending is happy, as Mother Simone finally gives in to the lovers' pleading.

The present version was especially staged for the Robert Joffrey Ballet by Fernand Nault, the well-known dancer-mime, who has often danced the role of Mother Simone. Before undertaking this choreography assignment, Mr. Nault made an extensive study of the many versions in this ballet's 175-year career.

Mother Simone, a rich farmer Françoise Martinet
Lisette, her daughter
Colin, a young farmer in love with Lisette Gerald Arpino
Thomas, a prosperous vineyard owner Nels Jorgensen
Alain, his son PAUL SUTHERLAND
Gossips CAROLYN BORYS and SUZANNE HAMMONS
Village Notary Joseph Nelson
His Secretary LAWRENCE RHODES
Lisette's friends Lisa Bradley, Lona Isakssen, Anna Marie Longtin, Marie Paquet, Sandra Ray, and Brunilda Ruiz
Villagers VICENTE NEBREDA, JOSEPH NELSON, LAWRENCE RHODES, HAROLD TOMASSON

ABOUT THE COMPANY . . .

This season marks the seventh national tour of the Robert Joffrey Ballet. Now, presenting a larger company than ever before, Robert Joffrey once again achieves his primary purpose of bringing to American theatre-goers a fresh and original repertoire—one which also provides artistic guidance and performing opportunities to rising young American dancers.

Choreographers for the ballets from which programs will be chosen are internationally famous and their productions provide a challenging range for the company members, each of whom is a soloist in his own right. The Raymonda Variations (Pas de Dix) is by George Balanchine, the Artistic Director of the New York City Ballet. Also to be seen is Mr. Balanchine's Square Dance, new to the repertoire this season.

Fernand Nault, Ballet Master of the American Ballet Theatre, brings a sharp change of mood with his re-creation of the charming eighteenth-century "story ballet," La Fille Mal Gardée. Lew Christensen, Director of the San Francisco Ballet, contributes Con Amore, a romp of a ballet in the high-spirited style of the Romantic Era.

Audiences will also see two successes from earlier Robert Joffrey Ballet tours. One is the poignant, tender *Pastorale* created by dancer-pianist-choreographer Francisco Moncion, principal soloist with the New York City Ballet. The other is *Pas des Déesses*, Mr. Joffrey's own work, which is the first ballet by an American choreographer to be performed behind the Iron Curtain. Brand-new will be *Partita for Four*, by the company's own soloist, Gerald Arpino.

Such a repertoire demands versatility on the part of the performers — and this quality has keynoted the success of Joffrey programs. As critics have noted, these young dancers perfectly represent the clean, virtuosic style which is winning for American ballet a wide, new public.

STAFF FOR THE ROBERT JOFFREY BALLET

Director ROBERT JOFFREY
Business Manager ALEXANDER C. EWING
Music Director WILLIAM BROHN
Ballet Mistress
Company Manager JACK HARPMAN
Stage Manager RICHARD d'ANJOU
Assistant Stage Manager EDGAR ROSENBLUM
Lighting Design TOM SKELTON
Costume Supervisor SHIZU COLES
Orchestra Manager VINCENT CAVALLI
Concertmaster ABA BERSHADSKY
Staff Pianist ROBERT SHERWOOD

CAST AND PROGRAM SUBJECT TO CHANGE

The American Ballet Center, 434 Avenue of the American New York 11, N. Y. is the Official School of THE ROBERT JOFFREY BALLET

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THE ROBERT JOFFREY BALLET is managed by COLUMBIA ARTISTS MANAGEMENT Inc. Personal Direction: JUDSON, O'NEILL & JUDD 165 West 57th Street New York 19, N. Y.

LOUISVILLE COMMUNITY CONCERT ASSOCIATION

presents

FEBRUARY 9, 1962

Season 1961-1962

THE PITTSBURGH SYMPHONY ORCHESTRA

WILLIAM STEINBERG, Conducting

Overture to the Marriage of Figaro

Wolfgang Amadeus Mozart

Born in Salzburg, Jan. 27, 1756; died in Vienna, Dec. 5, 1791

This merriest of all opera overtures puts the listener in the most delightful mood: from the opening presto unison of strings and bassoons, the music never abandons its serenity even for a single measure. It is also one of the shortest overtures.

Its whirlwind pace does not allow for complex development. Out of the two hundred and ninety-four measures, which the total piece comprises, one hundred and nineteen bars are based upon an organ point. The form is open, fleeting, never static.

Here is tonal movement in its highest potency.

One might feel that this mercurial music owes its inspiration to an happy hour, that it is the result of one lucky stroke of genius. In reality, the magic piece - so free from all earthly burden — is the result of considerable effort: Mozart keenly searched

for the most perfect solution of a specific form problem.

Originally, he had planned an opera prelude which would blend the serene with the elegiac. He interpolated a middle section in minor to provide contrast in key and expression. As usual, we learn all of these facts from a study of the original manuscript. Mozart sketched an andante con moto, in 6/8, on a special leaf which he inserted into the score. An oboe solo swung gently above a siciliano rhythm; the strings accompanied pizzicato. But Mozart decided against the contemplative intermezzo for the sake of an unbroken, laughing presto. Let the opera buffa start out in uninterrupted gayety!

Bacchanale (Venusberg) from "Tannhaeuser"

Richard Wagner

In 1849 Wagner participated in the German revolutionary movement which, by May of that year, had reached its climax in Saxony. The police issued a warrant for his arrest. Wagner fled to Weimar, where Liszt offered temporary refuge, and secured a false passport, enabling him to cross the German border into Switzerland.

Paris was Wagner's eventual destination. Liszt was confident that Wagner could establish himself in France and perhaps have his Tannhaeuser performed in spite of the fact that this new opera was not an unqualified success at its Dresden premiere

in 1845.

But, no one in Paris was particularly interested in the political refugee from Germany, who had come to France once before when he had trouble in his fatherland. At no time did Wagner evoke the genuine sympathy among the artists of the French capital.

In September 1859 (having spent the intervening years in Switzerland) Wagner again went to Paris, hoping to produce the opera which he had just completed, Tristan and Isolde. This attempt failed. Wagner next turned to the project of having Tannhaeuser or Lohengrin performed in French. Tannhaeuser offered a better chance.

Wagner had become wise by Parisian intrigue and cabal; he decided on a different strategy. Personally unable to persuade the management of the Opera, he enlisted the aid of the powerful Princess Metternich (wife of the Austrian Ambassador). The Princess went straight to the Emperor pleading Wagner's cause. Napoleon III shook his head: "Wagner? Tannhaeuser? I have never heard of either....

To appreciate the nature of the reconstructed Tannhaeuser score, we must bear in mind that Wagner had in the preceding year (1859) completed Tristan and Isolde. The harmonic audaciousness of the Paris Bacchanale re-echoes the Tristan experience as well as that part of the Nibelungen which Wagner had already completed.

Specifically, he shortened for Paris the original Dresden overture, written fifteen years earlier, and linked it directly with the revised Bacchanale. He omitted the last 156 measures of the original prelude and (as the quoted letter to Liszt shows) greatly amplified the following scene between Venus and Tannhaeuser. The task was not one of mere retouching. Almost every bar in the score was re-written, harmonically or coloristically.

The instrumentation clearly displays the mastery and tonal realism of the mature Wagner. There is the provocative use of the percussion. The rhythm of the castanets sharpens a staccato motive (of the 'cellos, viola and bassons) to an animalistic sensuality. The bass tuba, with its fortissimo passages, reinforces the double basses, producing colors which uncannily suggest the voluptuous play of satyrs and fawns rushing in a mad dance between the Bacchantes and lovers.

The dynamic curve of the score is remarkable in its transition to the quiet after the storm. The E major tranquility of the end is reached by a decrescendo and fade-

out of truly poetic implication.

Symphony No. 5 in B Flat Major ("Urfassung") (Original Version)

(Born Sept. 2, 1824—died Oct. 11, 1896)

Adagio; Allegro

Adagio

Scherzo: Molto vivace; Trio; Allegretto

Finale: Adagio; Allegro

THE INTERMISSION OF TONIGHT'S CONCERT WILL TAKE PLACE BETWEEN THE FIRST AND SECOND MOVEMENTS OF THE BRUCKNER SYMPHONY

The Fifth Symphony is a work of statuesque bearing. Its architecture bespeaks the monumental style of the Austrian Neo-Baroque of which Bruckner is the unchallenged master.

The symphony begins with an adagio. (The Fifth is the only one among Bruckner's nine symphonies that does not have an allegro introduction). The low strings pluck a diatonic scale pattern, briefly descending and ascending (B-flat, 2/2). Violins, violas and bassoons propose, above these basses of eighth notes, a calm counter motive. Urnebel, primeval mist, was Bruckner's word to describe such a veiled mood. Its calm is suddenly interrupted by a sharply dotted outcry of the orchestra (G-Flat Major).

The wind choir answers with a chorale (A major). Fortissimo, the energetic gesture is repeated and, once again, the chorale answers. These are the first hymnic sounds of creed that pervade the symphony of faith. The bass line of the chorale is important. It later assumes motivic independence; now it guides the transition to the allegro which is the main portion of the first movement.

There is a brief pause. To the tremolos of the violins, violas and 'cellos, the main theme is heard (2/2, B-flat, allegro). Presently the full orchestra displays the theme in its imposing strength

in its imposing strength.

Over an organ point of B-flat, a concise modulation heads for the second subject, proposed by the violins (on the G string). With its shifting accents and surprising cadence, the touching theme sounds like a fearful question.

Bruckner's expositions are characterized by tripartite division; it was intended as a tonal symbol of Holy Trinity. Hence we hear a third subject (in the violins and

woodwinds) which is of lesser consequence than the preceding two themes.

The development begins with a contrapuntal tie of themes from both the introductory adagio and the allegro. The prevailing mood remains introspective and religious. But with the reappearance of the chorale (from the adagio), the movement reaches its powerful coronation. The coda transfigures the main motive, entrusted to a triumphant brass, and releases the mighty tone play in the spirit of optimism.

Music of great contrast follows. The strings, in three octaves, begin with mysterious pizzicato steps, and lead to the solo of the oboe playing a forlorn diatonic melody in d minor. In the metric structure of this section, the 6/4 of the strings remains juxta-

posed to the alla breve of the woodwinds.

The evolving adagio contains — of all the slow movements of Bruckner — some

of the most melancholy pages.

The main theme is heard three times, embroidered with richer counterpoint at every appearance. Two times, the solemn conduct yields to a broad chant of the strings. Here is a promise of consolation.

In the last strain of the movement, a consoling F-sharp gently brightens the mood

to its peaceful close in D major.

In a rare procedure, Bruckner thematically links in this symphony its scherzo with the preceding adagio. The pizzicato motive of the preceding slow movement now moves hurriedly, through all the strings.

The woodwinds initiate a dance tune. But gaiety will not prevail. It is true, a quaint *Laendler* with graceful counterpoints is heard. But the grimmer moods of the scherzo overshadows the friendly dance from the Upper Austrian countryside.

The trio is called in by the solo horn, 2/4, major. A simple motive lead; pleas-

antly (in flute, oboe and clarinet) to a little march.

The scherzo returns after the trio in traditional manner, i.e. without changes.

The molto vivace ends with a turbulent staccato of the entire orchestra.

The last movement must be considered one of the most monumental finales in symphonic literature. It is, in Bruckner's manner, the synthesis of what has occurred before. It summarizes music from the introductory adagio, from the first allegro, the slow second movement and the scherzo. Thus the finale begins, like the first movement as an adagio. Next a series of other quotations pass by.

The principal subject of the fourth movement is now announced. It is a confident theme, entrusted to 'cellos and basses and worked out entirely as a fugue

(allegro moderato, B-flat, 4/4).

A second theme sings warmly (D-flat) in the string choir, and leads to a more

solemn canonic episode in E major ("somewhat more slowly").

This section is followed by a pronouncement of the impetuous main theme now set in augmentation, and performed sempre marcato in the combined wind and brass choirs. This section gradually prepares us for the overpowering end of the work.

We are now confronted with the most unusual feature of the symphony, with an independent brass chorale (consisting of three trumpets in E-flat, three trombones and bass tuba, four horns in F). This specially placed group augments the basic brass choir of the orchestra (four horns in F and E-flat, three trumpets in E-flat, three trumpets bones and bass tuba).

These joint instrumental forces do not merely add up to a powerful dynamic effect. Clearly, they are the tonal record of a fundamental experience. The knowledge of Bruckner's devout personality guides our comprehension of the inherent tonal symbolism. Through the chorale speaks God's magnificence. A praying community

received His message.

WILLIAM STEINBERG and THE PITTSBURGH SYMPHONY on Capitol Records:

Three Italian Landscapes: Mendelssohn: The Italian Symphony. Wolf: Italian Serenade. Tchaikovsky: Capriccio Italian. SP-8515.

Handel: The Water Music Suite;

Haydn: The Surprise Symphony. SP-8512.

Ravel: Bolero, La Valse, Pavane Pour Une Infante Defunte. SP-8475.

Concert Russe: Works by Moussorgsky, Tchaikovsky, Glinka, and Borodin. SP-8450.

Rimsky-Korsakov: Suite from Le Coq D'Or; Prokofiev: Suite from Love for Three Oranges. SP-8445.

Mozart: Symphony No. 40 in G Minor; Eine Kleine Nachtmusik. SP-8432.

Rimsky-Korsakov: Scheherazade. P-8305.

Steinway Piano

Command Records

THE PITTSBURGH SYMPHONY ORCHESTRA WILLIAM STEINBERG, Music Director KARL KRITZ, Associate Conductor JOHN S. EDWARDS, Manager 1305 FARMERS BANK BUILDING PITTSBURGH 22, PA.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents a

RECITAL

by pupils of

DORIS OWEN

January 27, 1962 4:30 p.m.

Gardencourt

PROGRAM

Announcing the Circus In Traffic Waxman Waxman

Lydia Binford

Duet - London Bridge is Falling Down arr. by Diller-Quaile

Lydia Binford and Jean Belshoff

Minuet in G Minor Sourwood Mountain Bach arr. by Waxman

Jean Belshoff

A Toy Allegro from Sonata No. 9 in G Major Elfentanz Rustic Dance, Op. 24, No. 1 Old English Haydn Grieg Creston

Ellen Fliegelman

Solemn Occasion Spinning Top Tansman Tansman

Kathy Lyon

Minuet in E Minor Morning Prayer, Op. 39, No. 1

Tischer Tschaikowsky

Jane Shoemaker

Study for the Left Hand Aeolian Harp

Bartok Gillock

Nancy Sanneman

German Dance in C Major, K.605

Mozart

Nancy Leatherman

Invention in F Major J. S. Bach Doris Pudsell Invention in D Minor J. S. Bach Kay Shields Praeambulum from Partita in G Major J. S. Bach Graeme Gilmore Song Without Words in A Major, Opus 19, No. 4 · · · · · . Mendelssohn Carol Hargan Bagatelle No. 10 Tcherepnin Leslie Knox Four Dance Tunes from the Fifteen Hungarian Peasant Songs Bartok Constance Cogswell Sonata in C Major, K330 Mozart Allegro George Joseph Clair de Lune Debussy Constance Karem Toccata in B Flat Major Massenet Frona Murphy Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

THE GARDENCOURT CHAMBER ORHCESTRA

Richard Skerlong, Conductor Graeme Gilmore, Pianist

4:00 p.m. January 14, 1962 Gardencourt **PROGRAM** Arcangelo Corelli Suite for String Orchestra . (1653 - 1713)Sarabande Gigue Badinerie Wolfgang A. Mozart Sinfonie in D Major (K. V. Nr. 136). (1756 - 1791)Allegro Andante Presto INTERMISSION Joseph Haydn Concerto in D Major . (1732 - 1809)Vivace

PERSONNEL

Violin, I Viola

Jessica Mattmiller, Concertmistress Virginia Ritter
Day Ann Doaks Nina Ralph
Suzy Bolender

Violin, II Cello Marc Cummings
Kathleen Louis

Lance Rucker
William Quillen Bass
Judy Shapiro Sue Kraft

STEINWAY PIANO

Preludid and Rondino . Lento Allegretto	Terra e tra e de comper. Mesta ao decembra		Henry Purcell
	Hedi Fulkerson, violin (P. Skerlon Mrs. Richard Skerlong, piano	g)	
Viennese Sonatina, No. 2 Allegro Menuetto Adagio		. ,	Mozart
Rondo			
	Mary Wilanna Smothers, piano (Ander	son)	
Minuet, from Sonata in G, Op.	49, No. 2	* .	Beethoven
	David Hays, piano (Anderson)		
Andante Religioso	Robin Louis, violin (schneiden)		Francis Thome
	Sharon Mayland, violin (P. Skerlong Mrs. Richard Skerlong, piano	()	
Sonata in F minor, Op. 2, No. Allegro (first movement)	Patricla Thiemen, manuficere		Beethoven
	Jennifer Ginther, piano (Aldrich)		
Traumerei	Linda Crouch, piano (Keyen		Schumann
	Pamela Rhodes, violin (P. Skerlong) Mrs. Richard Skerlong, piano		
Liebestraum, No. 3	teille Major, violin(Schneider) Mary Kathryn Guillen, pitno		Liszt
	Richard Hays, piano (Anderson)		
Arabesque, No. 1	Donglas Strokuos, viola (Schweider		Debussy
	Kathleen Coleman, piano (Anderson)		

This is the sixth recital of the Preparatory Department during the 1961-62 season. The next recital will be Saturday, January 27, 1962 at 10:30 a.m.

Sunday, January 14, 1962 at 4:00 p.m. the Gardencourt Chamber Orchestra, Richard Skerlong, Director will make its first appearance. Graeme Gilmore, piano soloist in the Haydn Concerto.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Saturday, January 13, 1962

Gardencourt			10:30 a. m.
	PROGRAM		
Promenade	estudy energy amendment account years.		Brown
	Hal B. Newman, viola (Schneider) Mary Kathryn Quillen, piano		
Playful Rondo	Paris Bays, plant (Anderson)		Green
	Robin Louis, violin (Schneider) Christine Louis, piano		
Soldier's March	Sharon Mayland, colle (P., Shedons Line, Phebard akadung, prace		Schumann
	Patricia Thieman, piano (Keyes)		
A Little Song	Joseph Stander Conduct of Addition	(mamavom	Kabalevsky
Prelude			Tcherepnin
	Linda Crouch, piano (Keyes)		
The Donkey Ride	Pameria Phodes, violisi (P. Skorfong) Mrs. Richard Scorlong, pisno		Severn
	Leslie Major, violin(Schneider) Mary Kathryn Quillen, piano		
Ave Verum	Robard hays, gizno (Antonom)	Collin Marc C	Mozart
	Douglas Stockton, viola (Schneider) Sharon Miller, piano		
Saeterjentens Sondag .			Ole Bull
	Rebecca Romer, violin (P. Skerlong)		

The Southern Baptist Theological Seminary

SCHOOL OF CHURCH MUSIC

presents

MAURICE HINSON, Pianist

in

Faculty Recital

Broadus Hall

January 12, 1962

Eight-thirty O'clock

PROGRAM

C. P. E. Bach Sonata in G (1765)

(1714-1788) Allegro moderato
Andante

Allegro di molto

Ludwig van Beethoven— Fifteen Variations and Fugue in E flat, Op. 35 (1802) (1770-1827)

INTERVAL

Ballade in A flat, Op. 47 (1841)

Steinway Piano courtesy of Shackleton Piano Company

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department

presents

STUDENTS IN RECITAL

February 10, 1962

10:30 a.m.

Gardencourt

PROGRAM

Minuet in G Major

Bach

Carolyn Laney, piano (Anderson)

Melody

Bloch

Carla Stalnaker, piano (Anderson)

German Dance Hopping Game Haydn Kabalevsky

Bobby Abner, piano (Aldrich)

Chromatics Chimes Tansman Tcherepnin

Avery Burke, piano (Gilligan)

Rigaudon

Rameau

Sheryl Soderberg, piano (Aldrich)

Finale in A Major Gay Journey

Haydn Kabalevsky

Cynthia Clarke, piano (Wagner)

Waltz Valse Sentimentale Grieg Schubert

Patricia Spoerl, piano (Wagner)

Two Preludes, Op. 28, Nos. 15 and 4

Chopin

Bonnie Kraus, piano (Graves)

Prelude and Fugue in C Minor, W.T.C., Vol. 1 Variations in F, from K. 547a

Bach Mozart

William Davis, piano (Anderson)

Sonata in C Major, K. 95 Invention in E Major Invention in A Minor Scarlatti Bach Bach

Ronald Bedenbaugh, piano (Baldwin)

In Autumn, Op. 36, No. 4

Moszkowski

Mary Katharine Quillen, piano (Anderson)

Steinway Piano

This is the eighth recital of the Preparatory Department during the 1961-62 season. The next recital will be Saturday, February 24, 1962

THE HATTIE BISHOP SPEED MUSIC ROOM

of

THE J. B. SPEED ART MUSEUM

Endowed Concerts

1961-1962 SERIES



STEWART GORDON

pianist

Woman's Club Auditorium

February 12, 1962

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	February 15, 1962
	PROGRAM	
Sonata No. 5	Linda Loy, flute (Fuge) Robert Lam, piano	J. S. Bach
Ballade in A ^b major, Op. 47		. Frederyk Chopin
	Mary Helen Romine, piano (Aldrich)	
Sonata in F major, for Piano and Allegro, moderato Adagio Allegretto	French Horn	. L. vanBeethoven
	Mary Raper and James Jones (Raper)	
	Steinway piano	

The Kentucky Opera Association

(member of The Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

present

G. PUCCINI'S

TOSCA

Opera in 3 Acts

Libretto by
Illica and Giacosa
after Sardou

SUNG IN ENGLISH

Produced by

MORITZ BOMHARD

with members of

THE LOUISVILLE ORCHESTRA

COLUMBIA AUDITORIUM

February 15, 16, 1962

8:30 P.M.

CAST

in order of appearance

ANGELOTTI Fletcher Smith
A Sacristan
MARIO CAVARADOSSI
FLORIA TOSCA
SCARPIA, chief of police
SPOLETTA, a police agent
SCIARRONE, a police guard
A Shepherd Boy Tony Booker
o
Conductor, Director
Conductor, Director
Conductor, Director
Conductor, Director
Conductor, Director Moritz Bomhard Technical Director Ming Tyler Dick Set Design Moritz Bomhard
Conductor, Director Moritz Bomhard Technical Director Ming Tyler Dick Set Design Moritz Bomhard Construction Ming Tyler Dick, Inez Pryor, Sally Abell, Polly Cochran

Hammond Organ Courtesy Shackleton's

ACT I — The Church of the Sant' Andrea Della Valle

ACT II — Scarpia's Apartment in the Farnese Palace

ACT III — Fortress of Sant' Angelo

TIME — 1800

PLACE - ROME

Main intermission between Acts 1, 2 Short intermission between Acts 2, 3

Next KOA Production: AIDA . . by Verdi

April 5, 6

TOSCA

ACT I

The scene is the interior of a church. Angelotti, former Consul of the short-lived Roman Republic, now an escaped political prisoner, dashes in to seek refuge. His friend, the young painter Mario Cavaradossi who is painting a mural for the church, has just discovered his presence when Tosca's voice is heard outside. Hurriedly Angelotti conceals himself as the beautiful opera singer enters. Mario, torn between his love for Tosca and his anxiety to help his friend, fails to respond to her invitation to come to her villa that evening. Stung by his preoccupation and eternally suspicious of her lover, Tosca becomes insanely jealous on recognizing the features in Mario's painting as those of another woman. Her anger dissolves in the passionate duet that follows and she leaves calmed by the assurance of his fidelity. A cannon shot outside announces the discovery of Angelotti's escape and he and Mario flee, a moment before the entrance of Scarpia, the chief of police, and his officers, Spoletta and Sciarrone. Scarpia is furious on finding his prize gone, but at this moment Tosca returns and in her jealousy plays into his hands. Triumphant, Scarpia sends Spoletta to follow Tosca, knowing that she will lead him to Mario.

ACT II

Mario is brought to Scarpia's palace for questioning. Defying Scarpia, Mario refuses to talk and when Tosca enters he begs her to tell nothing. Put to torture, Mario still will not reveal his secret, but Tosca finally reveals Angelotti's hiding place. The lecherous Scarpia then tells Tosca his price for Mario's life and as she is pleading with him, Spoletta announces the news of Angelotti's suicide. Tosca yields to Scarpia's bargain on the condition that he will let her and Mario leave the country. Scarpia agrees and pretends to order a mock execution. He signs papers for safe conduct for both Tosca and Mario. Then he rushes to embrace her but before Scarpia can touch Tosca, she plunges a knife into his heart.

ACT III

It is the hour of Mario's execution at Fort St. Angelo. As a shepherd's song dies away in the distance, Mario is brought in and once more dreams of his beloved Tosca whom he will never see again. Suddenly she appears and tells him they will be free after a mock execution. Together they rejoice as the firing squad approaches. It is not until the shooting is over that Tosca discovers Scarpia's final betrayal—her lover is dead. She falls on Mario's body in unbelieving despair as Spoletta and his cohort rush to seize her for the murder of Scarpia. Tosca, eluding their grasp, leaps to her death from the prison wall.

M

The Kentucky Opera Association

(member of The Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

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Opera in 3 Acts

Libretto by Illica and Giacosa after Sardou

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February 15, 16, 1962

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A Sacristan	
MARIO CAVARADOSSI	
FLORIA TOSCA	
SCARPIA, chief of police	
SPOLETTA, a police agent	
SCIARRONE, a police guard	
A Shepherd Boy	
0	
Conductor, Director	
Technical Director	
Set Design	Moritz Bomhard
ConstructionMing Tyler Dick, Inez Pryor, Sall	
Costume Design	
Executed by	Faith McQuillan
Wardrobe Mistress	
Water one with the state of the	

Hammond Organ Courtesy Shackleton's

ACT I — The Church of the Sant' Andrea Della Valle

ACT II - Scarpia's Apartment in the Farnese Palace

ACT III - Fortress of Sant' Angelo

TIME - 1800

PLACE - ROME

Main intermission between Acts 1, 2 Short intermission between Acts 2, 3

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April-5, 6

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UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

ALFRED RAUH, Violinist SAMUEL HODGES, Pianist

Gardencourt 8:30 p.m. February 17, 1962 **PROGRAM** I Sonata in G Major, Op. 30, No. 3 Beethoven Allegro assai Tempo di Minuetto Allegro vivace II Partita No. 3 in E Major for Solo Violin . . Bach Preludio Loure Minuetto Gavotte en Rondeau INTERMISSION III Concerto No. 2 in D Minor . . Wieniawski Allegro moderato Romance Finale, à la Zingara

STEINWAY PIANO

This recital is given in partial fulfillment of the requirements for the degree of Bachelor of Music.

PRESENTS

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA Robert Whitney, Musical Director James Livingston, Conductor

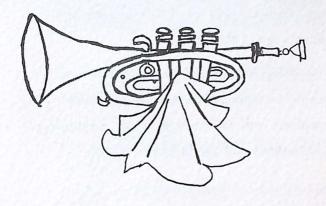
Columbia Auditorium February 18, 1962 8:30 p.m. PROGRA M Suite from the "Water Music" (arr. by Sir Hamilton Harty). Handel Allegro Air Bourree Hornpipe Andante Allegro deciso . .Mozart Concerto in A Major for Clarinet, K. 622. . Allegro (First Movement) Joan Cooper, clarinetist (In memory of Kristine Beck. No applause, please) . Franck Symphony in D Minor . . . Lento - Allegro non troppo Allegretto Allegro non troppo

UNIVERSITY OF LOUISVILLE UNIVERSITY COLLEGE

The Development of Jazz

Beginning Tuesday, February 20, 1962 8:00 P.M.

Field Trip To New York, April 1-6



UNIVERSITY CENTER
BELKNAP CAMPUS

Concerning Jazz

The phenomenal growth and development of Jazz since its origin in New Orleans around the turn of the century is one of the most interesting chapters in the cultural history of our country.

Tracing the influences which led to the creation of this unique music, listening to recreations of some of the early works, observing the transformation of early jazz into Dixieland, Chicago-style, Swing, Bop, Progressive, Cool and "Modern" will be the fascinating and exciting work of this course.

Every lecture will be illustrated with authentic recordings from each period studied. The emphasis will be on style, form, terminology, personalities and the literature of Jazz.

The Development of Jazz

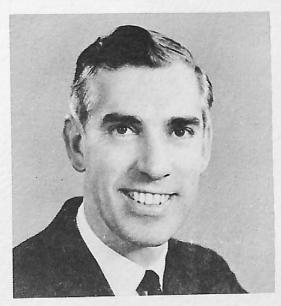
SIX TWO-HOUR SESSIONS—8:00 to 10:00 p.m. Tuesday evenings beginning February 20, 1962

- Feb. 20—Background and early influences; first recorded Jazz; Jazz of the Twenties; The early Blues Singers, Jelly Roll Morton.
- Feb. 27-Jazz of the Thirties: Fletcher Henderson, Count Basie, Dorsey Brothers, Benny Goodman, Sidney Bechet, Louis Armstrong, Roy Eldridge . . .
- March 6-Jazz of the Forties: Lionel Hampton,
 Woody Herman, Duke Ellington,
 Stan Kenton, Billy Holiday, Art Tatum, Coleman Hawkins, Charlie
 Parker, Dizzy Gillespie . . .
- March 13—Jazz of the Fifties: Dave Brubeck, Thelonious Monk, J. J. Johnson, Modern Jazz Quartet, West Coast Developments, Jazz Messengers.
- March 20—Recent developments: Miles Davis, Clifford Brown, Julian Adderley, Sonny Rollins, Gerry Mulligan; Great Jazz Vocalists.
- March 27—What's happening now? Jazz and contemporary composition; Gunther Schuller and Third Stream Music.

FIELD TRIP TO NEW YORK (April 1 - 6)

Round-trip by coach
Meals on train: dinner going, breakfast returning
Three nights at the Hotel Taft
United Nations and Manhattan Tour
Buses to Jazz spots and Wall Street
Ticket to New York play

About The Instructor



Maurice Laney, Associate Professor of Theory in the School of Music, began playing trombone in dance bands in and around Detroit in 1940. After completing his BA degree in music at Albion College, he spent three years in Air Force Bands playing both concert music and jazz.

After the war Mr. Laney taught vocal and instrumental music in Melvindale, Michigan. He studied at the Eastman School of Music, Rochester, New York, receiving his Master of Music degree in 1948. He came to the University of Louisville the same year.

In 1955, 1956 and again in 1959 he offered short courses in Jazz at the University — one of the first schools to offer a course of this kind.

In 1958 Mr. Laney participated in a panel discussion at the French Lick Jazz Festival along with Father Norman O'Connor, Leonard Feather, George Wein and others. He has given numerous talks on various aspects of Jazz and serious music.

University of Louisville University College

Please enroll me:		
	name	
	address	

in your six-week course "The Development of Jazz" to begin Tuesday, February 20, 1962.

Enclosed is my tuition fee of \$10.00; husband and wife \$18.00

Optional Field Trip to New York, \$99.00 per person.

Deposit of \$25.00 required on the first night of class.

Make checks payable to University of Louisville

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Saturday, February 24, 1962

Gardencourt

2:00 p.m.

Minuet

Murray - Tate

Mark Dahlin, violin (Schneider) accompanist, Graeme Gilmore (D. Owen)

Andante (from Fifth Symphony)

Tchaikovsky

Gary Kearl, violin (R. Skerlong) accompanist, Billie Cash

The Revellers

Brown

Hal B. Newman, viola (Schneider) accompanist, Graeme Gilmore

Fiddlin' Jim

Helen Dallam

Mark Janos, violin (R. Skerlong) accompanist, Billie Cash

Fourth Pupil's Concertino

Huber

Robin Louis, violin (Schneider) accompanist, Graeme Gilmore

Concertino
Allegro Moderato

Rieding

William Quillen, violin (R. Skerlong) accompanist, Mary Katharine Quillen (Anderson)

Italian Romance

Bohm

Leslie Major, violin (Schneider) accompanist, Richard Hays (Anderson)

Sonata in E Major Adagio Allegro Handel

Lance Rucker, violin (R. Skerlong) Billie Cash, accompanist

Concerto
Lith Movement - Presto

Telemann

Nina Ralph, viola (Schneider) accompanist, Graeme Gilmore

Concerto in E Minor

Andante

Mendelssohn

Ann Dook violin (R Skerlong)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents
STUDENTS IN RECITAL

February 24, 1962 10:30 a.m.

Gardencourt

PROGRAM

Minuet in G Major

Polka (from 24 Little Pieces, Op. 39)

Dance (from 24 Little Pieces, Op. 39)

Kabalevsky

Kabalevsky

Ann Bogard, piano (Keyes)

Musette in D Major Two Folk Songs J. S. Bach Bartok

Jean Belshoff, piano (D. Owen)

Gavotte Scampering Country Walk Diller-Quaille Diller-Quaille Diller-Quaille

Joan Pirkle, piano (Dennes)

Sunday Morning in the Park Elfin Pranks

Clark Library Clark Library

Diane Brain, piano (Keyes)

Song of the Dark Woods Quick March Siegmeister Kabalevsky

Gloria Barnes, piano (Wagner)

Minuet K 2 Ecossaise Mozart Beethoven

Peggy McMillan, piano (Wagner)

Chaconne Valse Sentimentale Pachelbel Schubert

Sharon Spalding, piano (Wagner)

Concertino No. 4

Porret

Terry Stubblefield, trumpet (Raper) accompanist, Sandra Lowheide

Haydn

Divertimento in C
Allegro Moderato
Menuet
Finale (Allegro)

Jane Mertl, piano (Dennes)

Arabesque in G Major

Debussy

Kathleen Coleman, piano (Anderson)

Clair de lune

Debussy

Constance Karem, piano (D. Owen)

Concert Piece

P. V. de la Nux

Douglas Deatz, trombone (Lyon) accompanist, Graeme Gilmore (D. Owen)

Invention in D Minor

J. S. Bach

Mary Kay Shields, piano (D. Owen)

Two Part Invention in F Minor

Bach

Glenna Dockery, piano (Anderson)

Sonata in G Major (K283)

Mozart

Allegro Song Without Words, Op. 19, No. 3

Mendelssohn

Ronald Bedenbaugh, piano (Baldwin)

From Fantasy Pieces, Op. 12

Schumann

Soaring Why? Whims

William Davis, piano (Anderson)

Concerto in D Major, Rondo (third movement) Haydn Mary Katharine Quillen, piano (Anderson) Orchestra accompaniment at 2nd piano: Doris Owen

CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

THE BUDAPEST STRING QUARTET

JOSEPH ROISMAN, Violin ALEXANDER SCHNEIDER, Violin BORIS KROYT, Viola MISCHA SCHNEIDER, Violoncello

The Playhouse, Saturday, February 24, 1962, 8:30 P.M.

PROGRAM

String Quartet in B-flat Major, Opus 130...... BEETHOVEN (With Grand Fugue)

Adagio, ma non troppo - Allegro Presto

> Andante con moto, ma non troppo Allegro assai - Alla danza tedesca Cavatina - Adagio molto espressivo Grand Fugue

INTERMISSION

Allegro
Poco adagio cantabile
Menuetto ; Allegro
Finale : Presto

Columbia Records

The Friedberg Management, Inc.
111 West 57th Street
New York 19, New York

LAST CONCERT IN THE SERIES: JUILLIARD QUARTET, MARCH 10

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

MELVIN DOUGLAS DICKINSON, Organist

Christ Church Cathedral 4:00 p.m. February 25, 1962

PROGRAM

Praeludium und Fuga in E-Dur Dietrich Buxtehude \$(1637-1707)\$

"Allein Gott in der Höh sei Ehr," BWV 664 Johann Sebastian Bach (1685-1750)

Praeludium und Fuga in E-Moll, BWV 548 . . . Johann Sebastian Bach

INTERMISSION

Fantasia in F-Moll, Kv. 608 Wolfgang Amadeus Mozart (1756-1791)

"Vater unser im Himmelreich," BWV 682 Johann Sebastian Bach (Clavierübung III)

Concerto II Ernst Pepping Praeludium (1903-)

Chaconne

Kanzone

The Concert Series

Campbellsville College

Campbellsville, Kentucky

Presents

The Louisville String Quartet

Paul Kling, violin Richard Skerlong, violin Virginia Schneider, viola Grace Whitney, cello

Tuesday Evening, February 27, 1962

Eight o'clock Alumni Chapel

1

Quartet No. 9 in C, Op. 59, No. 3 Beethoven Andante con moto - Allegro vivace Andante con moto quasi Allegretto Menuetto (Grazioso) Allegro molto

Quartet No. 21 in D, K. 575 Mozart Allegretto Andante

INTERMISSION

Menuetto Allegro

Ш Quartet in G, Op. 10

Anime et tres decide Assez vif et bien rythme Andantino, doucement expressif Tres modere - Tres mouvemente et avec passion

The appearance of the Louisville String Quartet in Campbellsville is made possible by an appropriation of the 1960 session of the Kentucky General Assembly administered by the Kentucky Council on Higher Education in co-operation with the State Department of Education and the State Department of Economic Development. Proceeds from ticket sales will remain in this community. The Louisville Orchestra and the Louisville Quartet do not share in any local admission receipts.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

ROBERT WHITNEY, DEAN

presents

THE UNIVERSITY CHOIR

Walter Dahlin, Director Gary Horton, Assistant Director

Annual Concert Tour

1962

UNIVERSITY CHOIR TOUR, 1962 REPERTOIRE

Jubilate Deo (Eight-Part Chorus, Brass Choir & Organ). Crucifixus	Giovanni Gabrieli Antonio Lotti J. S. Bach Anton Bruckner Johannes Brahms S. Rachmaninoff F. M. Christianser
Porgy and Bess Medley	G. Gershwin Ker, Gary Horton)
Tyrolean Folk Song Elegy (The Two Cities)	Arr. Hermann D. Milhaud Arr. Whitehead Arr. Dawson Arr. Dawson
Trombone Quartet Five German Songs	Arr. Mueller J. S. Bach Flor Peeters
Woodwind Quintet Pastorale	V. Persichetti A. Reicha
Brass Quintet Six Pieces	J. Pezel Anonymous Palestrina

1962 Spring Tour

PROGRAM NOTES and TEXTS

Ecce Sacerdos

Anton Bruckner

"Behold a great priest, who in his days pleased God.

Therefore by an oath the Lord made him increase among his people.

He gave him the blessing of all nations and confirmed his covenant upon his head."

Ecclesiasticus 43: 16, 27

O Savior, Throw the Heavens Wide

Johannes Brahms

Brahms, in one of the finest motets in choral literature, uses a simple chorale tune as the basis for a set of increasingly interesting variations which culminate in a magnificently complex peroration on the word "Amen". The text implores the Savior to throw the heavens wide and come down with speed to save mankind from the cheerless tomb.

O Day Full of Grace

F. M. Christiansen

Here is another example of a composer using a chorale tune as the basis for a set of choral variations. The text is 14th Century Danish, the chorale by C. E. F. Weyse (1826), and the setting by the father of the a cappella choir movement in the United States, F. Melius Christensen.

Tyrolian Folk Song

Dear one, don't ever leave me; Then rainstorms and snowstorms cannot chill or grieve me in the night. Dear one, don't ever leave me.

True love, don't look for new love; Lest rainstorms or snowstorms destroy our true love in the night. Dear one, don't ever leave me.

UNIVERSITY CHOIR TOUR, 1962 REPERTOIRE

Crucifixus	Giovanni Gabrieli Antonio Lotti J. S. Bach Anton Bruckner Johannes Brahms S. Rachmaninoff F. M. Christiansen
O Day Full of Grace	
Where Is Brudder Robbins? It Ain't Necessarily So	G. Gershwin
Bess, You Is My Woman Now (Soloists: Antoinette Book Funeral Song I'm On My Way	er, Gary Horton)
Tyrolean Folk Song	Arr. Hermann D. Milhaud Arr. Whitehead Arr. Dawson Arr. Dawson
Trombone Quartet	
Five German Songs	Arr. Mueller J. S. Bach Flor Peeters
Woodwind Quintet	
Pastorale	V. Persichetti A. Reicha
Brass Quintet	
Six Pieces	J. Pezel Anonymous Palestrina

1962 Spring Tour

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HUMANITIES DIVISION

OF THE

College of Arts and Sciences

OF THE

University of Louisville

PRESENTS

LEON FLEISHER
IN A
PIANO RECITAL

made possible by an initial fund established as a memorial tribute to

MRS. LETCHWORTH SMITH .

Friday, March 9, 1962 - The Playhouse - 8:30 P.M.

PROGRAM

I

Sonata in C major, K. 330..................Mozart
Allegro moderato
Andante cantabile
Allegretto

TT

Waltzes, Op. 39.....BRAHMS

TTT

Sonata (1948)......LEON KIRCHNER

Lento: Tempo primo, Tempo secundo, Tempo primo

Adagio

Allegro risoluto
(played without pause)

Intermission

TV

Sonata in B-flat major, Op. posth.......Schubert

Molto moderato

Andante sostenuto

Scherzo - Allegro vivace, con delicatezza

Allegro ma non troppo

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Personal Direction: Judson, O'Neill & Judd

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CHAMBER MUSIC SOCIETY, INC.

(Affiliated with University of Louisville)

presents

JUILLIARD STRING QUARTET

ROBERT MANN, Violin RAPHAEL HILLYER, Viola ISIDORE COHEN, Violin CLAUS ADAM, Cello

The Playhouse, Saturday, March 10, 1962, 3:30 P.M.

PROGRAM

QUARTET IN E FLAT MAJOR, K. 428 MOZART

Allegro ma non troppo Andante con moto Menuetto: Allegretto Allegro vivace

Allegro moderato, tres doux Assez vif, tres chythme Tres lent Vif et agite

INTERMISSION

*QUARTET IN D MINOR, OPUS POSTHUMOUS ("Death and the Maiden"). SCHUBERT

Allegro
Andante con moto
Scherzo: Allegro molto
Presto

Colbert-LaBerge Concert Management 105 West 55th Street New York 19, N.Y.

Records: RCA Victor Red Seal*, Columbia Masterworks, Philips

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P. M.

March 15, 1962

PROGRAM

Sonata in F major for Piano and F Allegro, moderato Adagio Allegretto	rench Horn	L. vanBeethoven
	Mary Raper and James Jones (Raper)	
Adagio		. Richard Wagner
	Bruce Busch, clarinet (Livingston) Joyce Cornell, piano	
Sonata No. 5		J. S. Bach
	Linda Loy, flute (Fuge) Robert Lam, piano	
Valse Brillante Op. 34, No. 2		Frederic Chopin
	Thomas J. McGary, piano (B. Owen)	
Impromptu In Eb major, Opus 90,	No. 2	Franz Schubert
	Joyce R. Cornell, piano (Anderson)	

Steinway piano

UNIVERSITY CHOIR TOUR CONCERT

Laud Ye the Name of the Lord	S. Rachmaninoff F. M. Christiansen
Ave, Color Vini Clari	Juan Ponce Mozart
Wohin?	Zollner Zollner
Break Forth, O Beauteous, Heavenly Light	J. S. Bach Antonio Lotti Anton Bruckner Johannes Brahms
Quintet in Eb: Allegro	A. Reicha
Porgy and Bess Medley	G. Gershwin
Sonata from Die Bankelsangerlieder Six Pieces Intrada Sarabande Bal	Anonymous J. Pezel
Brass Quintet	
There Is A Balm In Gilead	Arr. Whitehead Arr. Dawson Arr. Dawson

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

STUDENTS IN RECITAL

March 17, 1962

10:30 a.m.

Gardencourt

PROGRAM

The Gipsy Fiddler Fairy Revels

Murray-Tate
Murray-Tate

Mark Dahlin, violin (Schneider) accompanist, Graeme Gilmore (D. Owen)

Sonatina in G First Movement - Moderato

Beethoven

Virginia Edwards, piano (Dennes)

March in D

Bach

David Harper, piano (Graves)

The Young Prince and Princess

Rimsky - Korsakov (Arr. Herfurth)

Clare Cummings, viola (Schneider) accompanist, Alice Almond (Keyes)

Concertino

Huber

Robin Louis, violin (Schneider) accompanist, Graeme Gilmore

La Cinquantaine

Gabriel - Marie

Kathy Louis, cello (G. Whitney) accompanist, Graeme Gilmore

Italian Romance

Bohm

Leslie Major, violin (Schneider) accompanist, Richard Hays (Anderson)

Gavotte in C Major

Handel

Nancy Sanneman, piano (D. Owen)

From "For Children," Vol. 2 Nos. 2, 1, 5, 20

Bartok

David Hays, piano (Anderson)

Waltz in A Minor, Op. 12, No. 2
Folk-song in E Minor, Op. 38, No. 2
Folk-song in F Sharp Minor, Op. 12, No. 5

. . Grieg

Mary Wilanna Smothers, piano (Anderson)

Concerto in C Major Allegro (First Movement)

Haydn

Richard Hays, piano (Anderson) Orchestra accompaniment at 2nd piano: David Hays

Air Varié De Concert

Dancla

Douglas Stockton, viola (Schneider) accompanist, Sharon Miller

Sonata in B Flat, K. 292 Andante Rondo

Mozart

Marc Cummings, cello (G. Whitney) Jerry Lyon, French horn

Sonata in F, K. 547a - Movements I and II
Allegro
Allegretto

Mozart

William Davis, piano (Anderson)

This is the tenth recital of the Preparatory Department during the 1961-62 season. The next Saturday morning recital will be March 31 at 10:30 a.m.



University of Louisville School of Music

presents

Joan Cooper, clarinettist and Mary Raper, pianist

> March 17,1962 8:30 p.m. Cardencourt

I wander sad and still around in aimless, sore despair; the fields and castles seem so dark, and life so dull and bare! and every joy a sham, and brief, and every sound a sound of grief, ah yes, or grief, you are away so far; dim is the mem'ry's star. Ah they who once are joined in love, should thus forever be! What seek you far in foreign lands, so far across the sea? Altho your flow'rs may bloom more fair, no heart is yours as truly there, no loved one, stay not so far I pray, thou Star that lights my way!

The Shepherd on the Rock

text by Muller

I stand upon the highest crown, across the valley looking down, and singing; far from the valley, far away, the echo comes, in answer gay, a-loo, a-lay, a-loo, a-lay! My song can reach the farthest glen, and brighter yet is back again, below there! My dearest lives so far away, ah would I were with her today, off yonder, off yonder! So deep my woe, O might I die! my joy in life has flown, and here on earth no hope have I, so lonely, The song I sang my dearest love, unloosed such yearning thru the night, my heart is drawn to Heav'n above, with wonderous magic might. The Spring-time is coming, How welcome the Spring-time, the spring in bright array, and I must be ready to wander away. My song can reach the farthest glen, and brighter yet is back again.

PROGRAM

	1	
Sonata in F minor, Op. 120, No. 1 . Allegro appassionato Andante un poco Adagio Allegretto grazioso Vivace		Brahms
	п	
Romance from "Die Verschworenen"		
Der Hirt auf dem Felsen, Op. 129		Schubert
Laurice Anto	oinette Booker, soprano	
INT	ERMISSION	
	Ш	
Trio No. 4 in E-flat major, K. 498. Andante Menuetto Rondo		. Mozart
Marion	Korda, viola	
	IV	
Premiere Rhapsodie		Debussy

LOUISVILLE COMMUNITY CONCERT ASSOCIATION

presents

Season 1961-1962



ELISABETH SCHWARZKOPF

SOPRANO

JOHN WUSTMAN at the Piano

When Elisabeth Schwarzkopf was in her teens, studying at the Hochschule für Musik in Berlin, she won first prizes in theory, harmony, musical history, piano, viola and singing.

Her first professional engagement was at the Berlin Civic Opera House and her first role, which she learned in an emergency in less than thirty-six hours, was a flower-maiden in Parsifal. Her salary was \$50 a month at the start, and before her first season had ended, she was singing four and five times a week. In her first year she sang about twenty small parts, including such widely divergent roles as are found in Tannhauser, Rigoletto, Magic Flute, Merry Widow, Tiefland, Siegfried and a good many others. The small income was supplemented by singing for early experiments in tape recording and with occasional work in television and broadcasting.

(Continued on Page 4 of Program)

OMMUNITY CONCERTS INC.

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OLUMBIA ARTISTS MANAGEMENT INC.

55 West 57th Street, New York 19, N. Y.

PROGRAM

l. Music for a while

Henry Purcell

Music for a while
Shall all your cares beguile,
Wond'ring how your pains were eas'd
And disdaining to be pleas'd,...

What can we poor females do?

Henry Purcell

What can we poor females do When pressing, teazing lovers sue?

*Se tu m'ami

Giovanni Battista Pergolesi

If you love me, if you breathe only for me, gentle shepherd, I have pain when you suffer, I delight in your love. But if you believe that I should love only you, little shepherd, you are easily deceived.

*Einem Bach der fliesst Christoph Willibald Gluck

A brook flows rustling like a zephyr, hearkening to nymphs, watering flowers and pastures, mirroring fair bathers, falling into valleys.

Care selve
(from "Atalanta")

George Frederick Handel

Beloved forests, happy shades, I come to you, following my heart.

2. An die Musik

Franz Schubert

Thou noble art, in how many grey hours when life held me fast, hast thou lightened my heart with warmth of love and carried me into a better world. Oft has a sigh from thy harp, a sweet sacred chord, opened up the horizons to a better time. Thou noble art, for this I give thee thanks

*Der Einsame

Franz Schubert

When my fancies roam at night by the warm hearth, I sit with contented mind communing with the flames, at ease and carefree. I gladly stay awake a happy while by the fire; when the flames die I rake the embers to sparks, and ponder, and think "Another day gone!" What joys and sorrows it brought go once more through the mind; only the sorrows are discarded that nothing disturb the night.

Auf dem Wasser zu singen

Franz Schubert

Our boat glides like the swan over the sparkling water; so the soul soars on the wings of happiness in the evening light which shines down from heaven and dances about us.

*Die Voegel

Franz Schubert

How lovely and joyous to hover and sing—10 look down to earth from the radiant sky. Humans are stupid, they cannot fly; they grumble in misery, we wing to Heaven. The man whose fruit we steal would kill us; we must mock him and take our spoils.

Romanze from "Rosamunde"

Franz Schubert

The full moon is rising; my love, where are you! In vain does May pour out her treasures, for you were all my spring. Standing in the clear moon light, she said, "In life apart, we shall meet it death."

3. Deh vieni non tardar W. A. Mozart from "The Marriage of Figaro" Voi che sapete from "The Marriage of Figaro"

INTERMISSION

4.	Songs my mother taught me	Antonin Dvorak
----	---------------------------	----------------

To the children Sergei Rachmaninoff

Pastorale Georges Bizet

War es ein Traum? Jean Sibelius

*Kennst du das Land (Goethe) Hugo Wolf

Knowest thou the land where the lemons blossom, where in dark leaves the golden oranges glow, a soft breeze blows from the blue sky, the myrtles still and high the laurels stand? Knowest thou it? Thither, thither, would I go with thee, oh my beloved.

Knowest thou the house? On columns rest its roof, the hall shines, the room glistens, and marble figures stand and watch me: What has one done to thee, poor child? Knowest thou it? Knowest thou it? Thither, thither, would I go

with thee, oh my guardian.

Knowest thou the mountain and its cloud-path? The mule seeks its way in the mists; in caverns dwells the dragon's ancient breed; over the rocky precipice the floods cascade. Knowest thou it? Knowest thou it? Thither, thither lies our way! Oh Father, let us go! Let us go!

*In dem Schatten meiner Locken

Hugo Wolf

In the shadow of my tresses, my lover fell asleep. Shall I wake him? Ah no! Carefully every morning I combed my curly tresses, but in vain is all my trouble, and because the wind tousles them. The shade of my tresses and blustering winds lulled my love to sleep. Shall I wake him? Ah

I have to hear how he suffers, that he languishes so long, that my brown cheeks are life and death to him. And he calls me his snake, but still he went to sleep beside me. Shall I wake him? Ah no!

*Die Zigeunerin

Hugo Wolf

At the cross-roads I listen when the stars and the fire in the woods fade; and whence the first distant dog barks thence will my bridegroom come, La, la, la!

And in the grew dawn I saw a cat gliding through the bracken. I shot her in her nutbrown fur. That made her jump! Ha, ha, ha.

Pity for the skin! You'll not get me! My sweetheart must be like the others, tanned, with

Hungarian whiskers and a gay heart for roaming. La, la, la!

Ruhe, meine Seele Richard Strauss

Rest, rest troubled spirit. Inhale the beauty of this place. Thou hast fought and trembled like the storm-beaten ocean. Forget your storms and find peace which these dread times cannot shatter.

Schlechtes Wetter

Richard Strauss

It is filthy weather, it rains and blows and snows; I sit at the window and look out into the darkness. There glimmers a solitary light wandering slowly along; a little old woman with

ELISABETH SCHWARZKOPF

(Continued from Page 1 of Program)

Three years later, in 1941, she was given her first important parts, including Oscar (The Masked Ball), Musetta, Lauretta (Gianni Schicchi) and finally Zerbinetta. That season, she sang 187 performances, and it was her portrayal of the part of Zerbinetta that stirred the interest of Maria Ivogun, who took the young Elisabeth as a private pupil.

The interest of this noted interpreter proved to be the turning point of Miss Schwarzkopf's career. Miss Ivogun and her husband, Michael Raucheisen, a noted accompanist and coach, diverted Miss Schwarzkopf's interest to the art song and prepared her for her first lieder recitals.

The change from the routine and drudgery of a repertory opera company to the higher art of the concert stage, where she could select her own programs and express herself in a more personal way, killed her desire for a purely operatic career, though of course she never lost her interest in the lyric stage. Her first lieder recital was in Vienna in 1942, and it was such a success that her fame spread as a recitalist, and, as a matter of fact, increased the demand for her appearances in opera. She sang Rosina (The Barber of Seville), Musetta (La Boheme), and other parts, before the war closed the Vienna Opera.

After the war ended, Schwarzkopf quickly became the recognized star of the Vienna Opera and it was through her Viennese appearances that she first attracted the attention of the Royal Opera House Covent Garden. The English public had known of her through her records of the soprano parts in Brahms' Requiem and Beethoven's Ninth Symphony, and from reports of her work at the Salzburg and Lucerne Festivals.

At Covent Garden, she was helped by her knowledge of English, which had been gained years before as a League of Nations student in England.

In London, Schwarzkopf sang a wide variety of roles, including Gilda, Pamina, Sophie, Violetta, Mimi, Marcellina, Susanna, Manon, Butterfly, and others. More successes came at Salzburg, including a memorable performance in Figaro, conducted by Herbert von Karajan, which led to the company's invitation to perform at La Scala. Later, Schwarzkopf herself became the idol of the La Scala public, and it is here that she has sung virtually the entire standard repertory, in addition to modern works and choral masterpieces, under ideal artistic conditions which are so important to a perfectionist like Elisabeth Schwarzkopf.

Schwarzkopf's first American appearance came in 1953 and was one of the most spectacular and most widely discussed debuts ever made in this country. Now the United States are on Elisabeth Schwarzkopf's regular touring schedule with annual visits during which she appears in opera, recital and with orchestras. She also frequently makes trips to this side of the ocean during the summer months for appearances at such major festivals as Ravinia, Hollywood Bowl, Vancouver and Stratford, Canada.

In private life, Elisabeth Schwarzkopf is Mrs. Walter Legge, the wife of the recording director of EMI (Electric and Musical Industries), the company that in America issues its discs under the "Angel" label. Mr. Legge is also the founder and director of the famed Philharmonia Orchestra and the Philharmonia Chorus, both of London, probably the greatest assembly of virtuoso instrumentalists and vocalists the world has ever seen and heard.

ELIZABETH SCHWARTZKOPF, soprano

John Wustman, accompanist

Memorial Auditorium

March 18, 1962

Music for a while,.....Purcell what can we poor females do? "Se tu m'ami......Pergolesi Einem Bach der Fliesst....Gluck Care selve.......Handel

An die Musik, Der Einsame...Schubert Auf dem Wasser zu singen...." Die Voegel; Romanze from "Rosamunde..Schubert

Deh Vieni non tardar; Voi che sapete. . Mozart

Songs my mother taught me.....Dvorak
To the children......Rachmaninoff
Pastorale......Bizet
War es ein Traum?......Sibelius

THE PITSSBURGH SYMPHONY ORCHESTRA,

William Steinberg, com.

Memorial Auditorium

Feb, 9, 1962

Overture to the Marriage of Figaro Mozart

Bacchanale (Venusberg) from "Tannhaeuser"... Wagner Symphony No. 5, in B-flat major..... Bruckner (original version

THE HATTIE BISHOP SPEED MUSIC ROOM

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1961-1962 SERIES



I MUSICI

Orchestra

Woman's Club Auditorium

March 19, 1962

I MUSICI

VIOLINS: Felix Ayo — Italo Colandrea — Anna Maria Cotogni — Walter Gallozzi — Giulio Cesare Casellato — Luciano Vicari VIOLAS: Carmen Franco — Cino Ghedin BASS: Lucio Buccarella CELLOS: Enzo Altobelli — Mario Centurione PIANO: Maria Teresa Garatti Concerto Grosso in A minor, Opus 6, No. 4
BASS: Lucio Buccarella CELLOS: Enzo Altobelli — Mario Centurione PIANO: Maria Teresa Garatti Concerto Grosso in A minor, Opus 6, No. 4
CELLOS: Enzo Altobelli — Mario Centurione PIANO: Maria Teresa Garatti Concerto Grosso in A minor, Opus 6, No. 4
PIANO: Maria Teresa Garatti Concerto Grosso in A minor, Opus 6, No. 4
Concerto Grosso in A minor, Opus 6, No. 4
Larghetto affettuoso Allegro Largo Allegro Concertino No. 5 in E flat Major for Strings and Cembalo Pergolesi Affettuoso Presto Largo Vivace Divertimento in F Major, K. 138
Allegro Largo Allegro Concertino No. 5 in E flat Major for Strings and Cembalo Pergolesia Affettuoso Presto Largo Vivace Divertimento in F Major, K. 138 Mozart Allegro Andante Presto INTERMISSION Adagio for Strings, Opus 11
Affettuoso Presto Largo Vivace Divertimento in F Major, K. 138
Presto Largo Vivace Divertimento in F Major, K. 138
Divertimento in F Major, K. 138
Allegro Andante Presto INTERMISSION Adagio for Strings, Opus 11 Samuel Barber Sinfonietta for String Orchestra, Opus 52 A. Roussel Allegro molto Andante Allegro Rumanian Folk Dances (1922)
Adagio for Strings, Opus 11
Sinfonietta for String Orchestra, Opus 52 A. Roussel Allegro molto Andante Allegro Rumanian Folk Dances (1922)
Allegro molto Andante Allegro Rumanian Folk Dances (1922)
icumaman Tolk Bances (1)22)
RECORDINGS: EPIC
ANGEL
Steinway Piano

MANAGEMENT: Kenneth Allen 125 East 63rd Street New York 21, N.Y.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P. M.

March 22, 1962

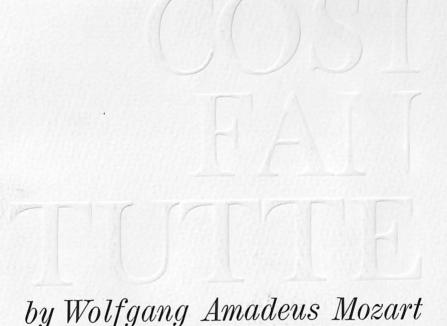
PROGRAM

Im wunderschönen Monat Mai Aus meinen Tranen spriessen Die Rose, die Lilie, die Taube Wenn ich in deine Augen seh' Ich will meine Seele fäuchen Im Rhein, im Heiligen Strome Ich grolle nicht Und wussten's die Blumen, die Kleinen Das ist ein Floten und Geigen Hor' ich ein Liedchen klingen Ein Jungling liebt ein Madchen Am leuchtenden Sommermorgen Ich hab'im Traum geweinet Alnachtlich im Traume Aus alten Marchen winkt' es Die alten bosen Lieder

> Gary Horton, baritone (Smith) Betty Jean Chatham, piano

THE METROPOLITAN OPERA STUDIO PRODUCTION OF

scenes from



English text by Ruth and Thomas P. Martin

ATTO PRIMO SCENA I

Nº 1. Terzetto



LIFE Magazine

and The University of Louisville

present

Scenes from

COSI FAN TUTTE

by Wolfgang Amadeus Mozart

English text by Ruth and Thomas P. Martin

Production of

THE METROPOLITAN OPERA STUDIO

Accompanied by Edwin Stahl Staged by	Rose Landver
Fiordiligi. Jeanna Dorabella. Nancy Despina. Barban Ferrando. Mallon Guglielmo. Armano Don Alfonso. Nolan	Williams ra Stevens ry Walker I McLane

The action takes place in Naples

METROPOLITAN OPERA STUDIO STAFF

John Gutman, Director

Glen Sauls, Company Manager

John Stranack, Assistant

Manager

George Schick, Musical
Director
Edwin Stahl, Associate
Musical Director
Michael Bronson, Stage
Manager

Wednesday, March 28, 1962

8:30 P. M.

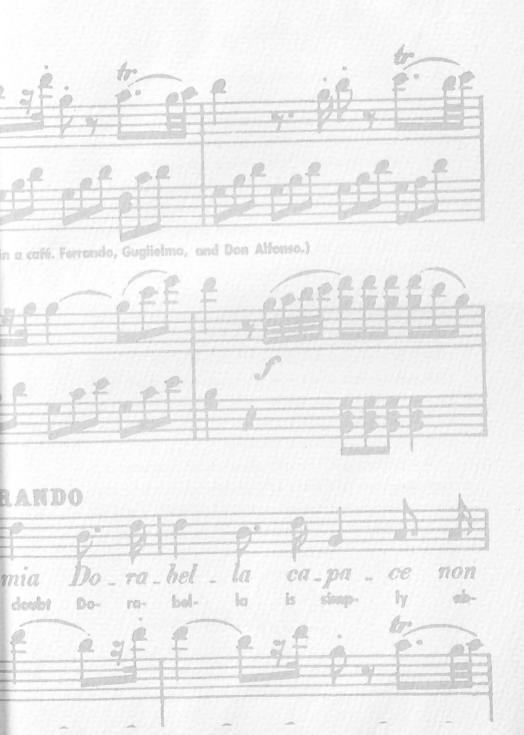
ABOUT THE METROPOLITAN OPERA STUDIO

The Metropolitan Opera Studio was formed in the fall of 1960 to fill the perennial need for more student performances at the Metropolitan Opera. Since it was virtually impossible to bring more students to the Opera House, it was decided to take opera to the students. With financial support from the Education Fund of New York's Lincoln Center for the Performing Arts, the Studio subsequently traveled to over 100 schools and colleges, performing its own interpretation of scenes from Cosi Fan Tutte to universally enthusiastic young audiences. This year, while one company continues in the New York area, the Studio has been enlarged to include another, which will tour eleven midwestern cities during March and April under the sponsorship of LIFE Magazine.

The virtues of the Metropolitan Opera Studio are manifold. It offers to its youthful audiences, often for the first time, a simple and appealing form of opera, performed at a professional level endorsed by the Metropolitan. At the same time, its young performers (some of whom are with the main Metropolitan Company) benefit from the experience of singing major operatic roles. The choice of Mozart's Cosi was fortunate, too, since it requires a small cast and few props, and the excellent English version could be abbreviated without losing the essence or charm of the original opera.

With its first season an unqualified success, the Metropolitan Opera Studio continues in its program of developing the artists and audiences of tomorrow.

ACT I SCENE I



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P. M.

March 29, 1962

PROGRAM

Prelude and Fugue	e in G Major, BWV 54	1			0	J. S. Bach
	F	3. T. Kimbrough	organ (Dickins	son)		
Sonata, Op. 2, N Largo appassion Scherzo						Ludwig van Beethoven
		Robert Lam,	piano (B. Owe	n)		
Sonatina . Allegro Andante	Ц		ji Li			Arthur Olaf Anderson
Allegrette	o					
		odore Blondell, s ert Lam, piano	tring bass (Fankl	nauser)	1	
Sonata Op. 7 First movement					3	Grieg
		Brooke Johnston,	piano (Anderso	n)		
Romance in F ma	jor, Op. 50 .					Ludwig van Beethoven
		Sherrin MacDona Bobbye Ossman,		ıg)		
Sinfonia (1949)						Bernhard Heiden
	Ruth Hilton, flute Bobby Taylor, oboe				all Haddock n Baxter, ba	
		James Jo	nes, horn			

The Southern Baptist Theological Seminary School of Church Music

Louisville, Kentucky

presents

JOHN N. SIMS, Tenor

Assisted by

Maurice Hinson, Pianist

John N. Sims, Jr., Alto

in

FACULTY RECITAL

Alumni Memorial Chapel

March 30, 1962

Eight-thirty O'clock

PROGRAM

I

II

Now wander, sweet Mary
Ye that hovering around these palm-trees
Ah, how fair that Infant's eyes
Soul, how long wilt thou be sleeping
Lord, what doth the soil here bear
On the cross, Love, thou art bleeding

III

Candlelight (A cycle of nursery jingles)Peter Warlock (1894-1930)

How many miles to Babylon
I won't be my father's Jack
Robin and Richard
O my kitten
Little Tommy Tucker
There was an old man
I had a little pony
Little Jack Jingle
There was a man of Thessaly
Suky, you shall be my wife
There was an old woman
Arthur O'Bower

Intermission

V

)

Canticle II; Abraham and IsaacBenjamin Britten (1913-

This duet cantata, opus 51, was written for the English Opera Group's Concerts in early 1952 and first performed by Kathleen Ferrier, Peter Pears, and the composer in Nottingham January, 1952. The part of Isaac is sung by John N. Sims, Jr., alto.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

STUDENTS IN RECITAL

March 31, 1962

10:30 a.m.

Gardencourt

PROGRAM

Berceuse Dancing E. Jonas Rhenish Folk Tune

Richard Byrd, piano (Wagner)

Sunrise

Gretchaninoff

Heidi Fulkerson, piano (Dennes)

Minuet in G Major Chromatics Bach Tansman

Gloria Barnes, piano (Wagner)

Minuet in G Major

Bach Kabalevsky

Polka from "24 Little Pieces", Op. 39 Dance from "24 Little Pieces", Op. 39

Kabalevsky

Ann Bogard, piano (Keyes)

Allegro - K 3 Street Games Mozart Siegmeister

Peggy McMillan, piano (Wagner)

Aria in G Major Waltz in A Minor Handel Schumann

Patricia Spoerl, piano (Wagner)

Herbert McMillan, piano (Wagner)

Steinway Piano

This is the eleventh recital of the Preparatory Department during the 1961-62 season. The next Saturday morning recital will be April 14, at 10:30 a.m.

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents

LINDA OWEN, Soprano Shirley Prow, Accompanist Joan Cooper, Clarinetist

Gardencourt 8:00 p.m. March 31, 1962

PROGRAM

Ι

Music for a while . . Henry Purcell If music be the Food of Love U'adoro, Pupille, Saette D'amore (from "Giulio Cesarr") .George Frideric Handel Let Me Wander Not Unseen (from "L'Allegro") II Ave Maria (from "Otello"). In quelle trine morbide (from "Manon Lescaut") . . . Giacomo Puccini III . . Ned Rorem Cycle of Holy Songs . . Psalm 134 Psalm 142 Psalm 148 Psalm 150 IV . Franz Schubert Der Hirt auf dem Felsen .

Steinway Piano

Joan Cooper, Clarinetist

THE PRESIDENT'S CONCERT

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC WIND ENSEMBLE

Leon Raper, Conductor

The Courier-Journal March
Second Suite in F for Military BandGUSTAV HOLST
March
Irish Tune from County Derryarr. GRAINGER
A Happy Day
Folk Song Suite
"Seventeen Come Sunday" "My Bonny Boy"
"Folk Songs from Somerset"
Suite of Old American DancesROBERT RUSSELL BENNETT
Cake Walk Rag
The Stars and Stripes ForeverJ. P. Sousa

Sunday, April 8, 1962 - 3:00 P.M. - Bigelow Hall

Everyone is invited to a reception honoring the President and Mrs. Davidson immediately following the concert in the Main Lounge of the University Center.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

ANN HOSLEY SPAUSCHUS, Soprano SAMUEL HODGES, Piano

Gardencourt	in a recital 8:30 p.m.	April 14, 1962
	PROGRAM	
	I	
Come raggio di sol		Antonio Caldara
Son tutta duolo		Alessandro Scarlatti
Donzelle, fuggite		Francesco Cavalli
	П	
Gesegnet sei		Hugo Wolf
Verborgenheit		Hugo Wolf
Der Gärtner		Hugo Wolf
	III	
Banalités		Francis Poulenc
	IV	
Eight Epitaphs	5. A M 6. "No 7. Ann	Theodore Chanler idget Voice to Scold" Poverty Very Quiet Now"

KENTUCKY WESLEYAN COLLEGE DEPARTMENT OF MUSIC

PRESENTS

THE LOUISVILLE STRING QUARTET

FRIDAY, MARCH 23, 1962 8:15 p.m.

ALUMNI LOUNGE OF THE STUDENT UNION BUILDING

PAUL KLING, VIOLIN
RICHARD SKERLONG, VIOLIN
VIRGINIA SCHNEIDER, VIOLA
GRACE WHITNEY, CELLO

PROGRAM

STRING QUARTET IN D MAJOR, K. 575 MOZART

ALLEGRETTO ANDANTE MENUETTO ALLEGRO

STRING QUARTET, OP. 59, NO. 3 BEETHOVEN

ANDANTE CON MOTO - ALLEGRO VIVACE ANDANTE CON MOTO QUASI ALLEGRETTO MENUETTO (GRAZIOSO) ALLEGRO MOLTO

INTERMISSION

STRING QUARTET, OP. 10

DEBUSSY

ANIME ET TRES DECIDE ASSEZ VIF ET BIEN RYTHME ANDANTINO, DOUCEMENT EXPRESSIF TRES MODERE - TRES MOUVEMENTE ET AVEC PASSION

totaletaladaladalatalatalalalaladalatalak

THE APPEARANCE OF THE LOUISVILLE STRING QUARTET IN OWENSBORD IS MADE POSSIBLE BY AN APPROPRIATION OF THE 1960 SESSION OF THE KENTUCKY GENERAL ASSEMBLY ADMINISTERED BY THE KENTUCKY COUNCIL ON PUBLIC HIGHER EDUCATION IN COOPERATION WITH THE STATE DEPARTMENT OF ECONOMIC DEVELOPMENT.

PROCEEDS FROM TICKET SALES WILL BE USED FOR THE PURCHASE OF STRING INSTRUMENTS FOR THE MUSIC DEPARTMENT OF KENTUCKY WESLEYAN COLLEGE. THE LOUISVILLE ORCHESTRA AND LOUISVILLE STRING QUARTET DO NOT SHARE IN ANY LOCAL ADMISSION RECEIPTS.

The Kentucky Opera Association

(member of The Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

present

VERDI'S

AIDA

Libretto by Antonio Ghislanzoni

SUNG IN ENGLISH

Produced by

MORITZ BOMHARD

with members of

THE LOUISVILLE ORCHESTRA

COLUMBIA AUDITORIUM

April 5, 6, 1962

8:30 P.M.

CAST

in order of appearance

RAMPHIS	
RADAMES	John Druary
AMNERIS	Charme Riesley
AIDA	Drusilla Lodge
KING OF EGYPT	Clarence Smith
MESSENGER	Mike Wilson
AMONASRO	Gary Horton

_____0____

Conductor, Director	Moritz Bomhard
Technical Director	Ming Tyler Dick
Set Design	Moritz Bomhard
Construction Ming Tyler D	ick, Al Janos, Inez Pryor, Polly Cochran
Costume Design	Ming Tyler Dick
Executed by	Dolores Schaeffer, Faith McQuillan
Wardrobe Mistress	Polly Cochran

Hammond Organ Courtesy Shackleton's

Scene 1	 Royal palace at Thebes in Egypt
Scene 2	 Apartments of Amneris
Scene 3	 Royal palace at Thebes in Egypt
Scene 4	 Bank of the Nile river
Scene 5	 Royal palace
Scene 6	 Temple of Phtah

TIME DYNASTY OF THE PHARAOHS

PLACE ANCIENT EGYPT

PLEASE DON'T FORGET TO CHECK THE CARDS IN YOUR SEATS FOR TICKETS TO THE 1962-1963 OPERA SEASON

AIDA

SCENE I

The first scene takes place in the royal palace at Thebes in the Egypt of the ancient Pharaohs. Radames, a young captain of the Egyptian army, learns from the high priest, Ramphis, that the Ethiopians are threatening the Nile valley and that the goddess Isis has decreed a new commander for Egypt. Radames longs to be chosen so that he may win victory for the sake of his beloved, the slave girl Aida. The King's daughter, Amneris, interrupts his revery and questions him shrewdly since she suspects that Aida, of whom she is mortally jealous, has captured his love. The King and his court enter, and presently a messenger arrives to announce that the Ethiopians led by Amonasro are marching on Thebes. Aida alone knows that her father, Amonasro, is King of the Ethiopians. The King then decrees that the goddess Isis has chosen Radames to command the Egyptian army.

SCENE II

The second scene opens in the apartments of Amneris, who is bewailing the absence of Radames. Her slaves try to console her but in vain. Aida appears and Amneris, having devised a plan to wrest from the slave her secret love for Radames, intimates that he has perished. Aida's grief betrays her love and Amneris in her fury threatens her with destruction.

SCENE III

In the third scene Radames returns as the victorious conqueror. He brings with him several Ethiopian prisoners one of whom is Amonasro, the unknown king. Aida rushes into her father's arms and joins him in begging for the lives of the captives. Although Ramphis and the priests urge death for the prisoners, Radames, seeing Aida's grief, intercedes on their behalf. The King releases all the prisoners save Amonasro and Aida who remain as hostages. Then to Amneris' joy but to the horror of Radames and Aida, the King bestows his daughter's hand on Radames as a reward.

SCENE IV

The fourth scene takes place on the bank of the Nile near the temple of Isis where the High Priest has taken Amneris for a vigil on the eve of her marriage. Here also Aida is to meet her lover once more and while awaiting him she mourns the loss of her homeland. She is surprised by her father who has followed her to plead with her to draw from Radames the plans for the new campaign. Aida at first refuses, then relents. Amonasro hides as Radames arrives. Aida tries to lure him to flee with her, and yielding to her entreaties he discloses the Egyptian tactics. When Amonasro emerges revealing his identity, Amneris suddenly appears in time to discover the plot. Amonasro rushes upon her with a knife but Radames interferes, and forces Amonasro and Aida to flee, while he remains and is arrested.

SCENE V

In the fifth scene, Radames, before being brought to trial is met by Amneris who beseeches him to abandon Aida and be pardoned of his crime. He refuses and is denounced by the priests as a traitor and condemned to be buried alive in the vaults under the temple of the god Phtah. As they return with the doomed prisoner, Amneris curses them.

SCENE VI

The sixth scene shows us the grave in the temple of Phtah. Radames, enclosed in the vault breathes a prayer that Aida may never know his fate, but Aida who has hidden herself in the vault to die with her lover, reveals herself. They embrace while above the priests and priestesses sing the death chant. Aida dies in the arms of Radames as Amneris enters the temple and sinks to her knees prostrate in despair.

KENTUCKY OPERA ASSOCIATION CHORUS

William P. Bradford II
Louis Coady
David Clenny
John Davenport
Gioacchino DeCarolis
Bruce Fell
Claudia Guy

Sam Harrell
Helen Lazor
T. J. McQuillen
Frank Miller
Claude Montgomery
Mary Montgomery
Shirley Montgomery

Lucile Paris
Grayce Plymale
Carole Poggel
Mitzi Sisk
Edith Tighe
Helen Louise Yeager
Valerie Yeager

THE UNIVERSITY OF LOUISVILLE CHOIR

under the direction of DR. WALTER DAHLIN

Sopranos:

Antoinette Booker
Joyce Cornell
Ruth Fossit
Claudia Guy
Nancy Hancock
Karen Krause
Linda Loy
Elizabeth Maynier
Sharon Miller
Linda Owen
Beverly Parrish
Mary Helen Romine
Patricia Wilson
Martha Worthington
Altos:

Pat Buckner Chrystine Hartstern Ruth Hilton

Elizabeth Lee Christine Louis Sherrin MacDonald Shirley Prow Movinia Radford Diane Redline Martha Smith Bonnie Waugh Cheryl Zulager

Tenors: Edwin Brand Bruce Brumley Bruce Busch Otto Feddern Tom Giles William Huhn Bob Lam Edward Lucas Charles Mallory

Gale Price Bob Taylor Larry Timberlake William Watkins

Bass: Ben Andrews Ted Blondell Lloyd Collins David Doran B. T. Kimbrough Tom McGary Donald Morton Stanley Reed Gary Sapp Duane Small Bill White Buddy Wilkerson

KENTUCKY OPERA ASSOCIATION

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Mrs. Leo W. Zimmerman, Jr	President
Mr. Robert Maddox, Jr.	Secretary
Mr. C. O. Meloy	Treasurer

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Mr. Wilton Terstegge
Mr. James S. Welch
Mr. John Zurfluh

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 1:00 P. M. April 12, 1962

PROGRAM

Allemande, from Second Suite for Solo	o Violoncello	J. S. Bach
	Terry Cravens, bass trombone (Lyon)	
Moment Musical, Opus 94, No. 6 .		Franz Schubert
	Thomas McGary, piano (B. Owen)	
Variations on a Theme by Corelli .	Karen Krause, violin (Kling) Patricia Wilson, piano	Tartini-Kreisler
Two Preludes		Claude Debussy
	Ann Gilligan, piano (B. Owen)	
	Martha Smith, mezzo-soprano (Nossaman) Linda Owen, piano	Theodore Chanler Debussy
Sonata in G Major, K. 283 Andante		W. A. Mozart
Fantaisie- Impromptu, Op. 66 .	OF LOUBHRIA PANISHS?	Frederyk Chopin
	Shirley Prow, piano (Anderson)	

LOUISVILLE DIVISION

KENTUCKY STATE MUSIC FESTIVAL

sponsored by

THE KENTUCKY MUSIC EDUCATORS ASSOCIATION

in cooperation with

THE UNIVERSITY OF LOUISVILLE Philip Davidson, President

SCHOOL OF MUSIC
Robert Whitney, Dean
and
Robert B. Griffith
Manager of the Festival

University of Louisville Belknap Campus Headquarters in the University Center April 13, 14 1962

KENTUCKY STATE MUSIC FESTIVAL - LOUISVILLE DIVISION

sponsored by THE KENTUCKY MUSIC EDUCATORS ASSOCIATION

in cooperation with the UNIVERSITY OF LOUISVILLE, Philip G. Davidson, President SCHOOL OF MUSIC, Robert Whitney, Dean, and Robert B. Griffith, Manager of the Festival

INSTRUMENTAL EVENTS:

University Center

April 13, 1962, 1:00 p.m.

University of Louisville, Belknap Campus

April 14, 1962, 9:00 a.m.

THIS IS A COPY OF THE FINAL PROGRAM, INSTRUCTORS ARE ASKED TO NOTIFY THE SCHOOL OF MUSIC IMMEDIATE OF CANCELLATIONS.

Each organization has been assigned an assembly room. Please try to clear the room within an hour after your final performance. In some instances, the same room will be used by two different schools.

The Director and his students are completely responsible for their assembly room and its contents until the entire group has checked out. WE CANNOT BE RESPONSIBLE FOR LOST ARTICLES OR CLOTHING.

There is ample parking space for all in the Parkway Field Lot. Guests are requested not to park in the area marked "Facul

Refreshments are available in the University Cafeteria and/or Snack Bar.

Mr. Raper, Director of the University Bands, will supply the following equipment: 2 timpani, bass drum, podium, chimes and music stands. Bring all other equipment with you.

There will be three judges for all large events, (orchestras and bands). Three copies of the music must be supplied for the judges. Present these copies to the room chairman.

The instrumental groups will enter Bigelow Hall for performance by the main entrance, and will leave by the stage exits.

ALL FESTIVAL PARTICIPANTS ARE REQUESTED TO ENTER THE UNIVERSITY CENTER BY THE MAIN ENTRANCE (facing west and the parking lot area).

THERE WILL BE NO REGISTRATION FOR CHORAL OR INSTRUMENTAL EVENTS.

We express our appreciation to everyone that has helped to expedite this event. It is sponsored by the University of Louisv as a part of its public service. If you can suggest ways to improve it, write to the Manager.

Ratings will be posted on the bulletin board near the headquarters in the main lobby. No ratings will be given out over the phone. Rating sheets should be picked up immediately after performances.

All students are urged to hear other performing groups.

INSTRUCTIONS TO CONTEST PERSONNEL

FOR ALL: Be in the University Center at least 30 minutes prior to the opening of the contest.

ROOM CHAIRMEN:

- 1. You are in complete charge of the room.
- 2. Get copy of music and give it to the judge along with the judging sheet.
- 3. Announce name of auditioner, school, and composition before auditioner performs. Be sure all in the room can hear.
- 4. Check performance time before you begin with the office personnel.
- 5. STOP THOSE WHO RUN OVER. Do not allow excessive time for tuning. (This is included in the total time limit for each contestant.
- 6. Check the criticism sheet to see that the judge has signed his name, circled the rating, and written in the rating.
- 7. Give the rating sheets to the office runner after each event is completed.
- 8. Protect the judge from interference while judging and the student from disturbance.
- 9. Help the student solve any conflicts, such as accompanists being assigned to two places.
- 10. Be sure to check that the judge has the proper criticism sheet before the auditioner begins.

DOORKEEPERS:

- 1. While auditoner is performing, do not let anyone in or out of the room.
- 2. Collect auditioner's music at the door and give to the room chairman.
- 3. Keep order in the hallway as much as you can.
- 4. Work with the expediter in keeping things moving.

EXPEDITERS:

- 1.. You are one of the most valuable workers, and your ability to "feed" performers to the audition room is the real secret of a successful contest. Have contestants warm up and ready to go on time. If scheduled contestant is late, get the next person ready. Do not allow the wrong person to use the warm up room unless asked to do so by the ones scheduled. (Each auditioner is due to have the room to himself for the period immediately preceding his appearance.)
- 2. If re-scheduling is necessary to keep the audition moving, see that this information is passed on to the room chairman.

INSTRUCTIONS TO PRINCIPALS, TEACHERS, AND PARTICIPANTS

This is the final copy of the Instrumental and Vocal Solos and Small Ensemble Events. Please inform students of their performance time.

Ratings will be posted on the bulletin board near the headquarters as soon as possible after an event is closed. NO RATINGS WILL BE GIVEN OUT OTHERWISE.

The University Cafeteria and Snack Bar will be open.

There will be no check room and we cannot be responsible for lost articles or clothing.

There is ample parking space for all in the Parkway Field lot. Guests are requested not to park in the area marked "Faculty."

REGISTRATION is requested of all SENIOR DIVISION students. Please report to the Headquarters in the University Center as soon as you arrive. JUNIOR DIVISION students will not need to register.

We express our appreciation to everyone that has helped to expedite this event. It is sponsored by the University of Louisville as a part of its public service. If you can suggest ways to improve it, write to the Manager. TEACHERS: Please pick up the judges comment sheets before leaving the University Campus. You are invited to attend the instruction session for contest personnel at 12:40 p.m. in the Lounge.

UNIVERSITY CENTER

Room 2, Warm-up 4

Dr. Kenneth Wright, Adjudicator University of Kentucky

VIOLIN SOLOS, JUNIOR DIVISION

V10222						
EVENT	TIME	RATING	NAME		GRADE	SCHOOL
Ot vinus			31070-10110		05	i Addition
Te como	1:30		Clinton Grosz		7	Highland Jr.
1.			Linda Smoot		9	Gottschalk Jr
2.	1:37		Barbara Meek		10	Assumption
3.	1:44		Addie Robinson		9	Manly Jr.
4.	1:51		Pam Saunders		8	Shelbyville
5.	1:59		Pain Saunders		21:	Glicibyville
VIOLIN S	SOLOS, SENI	OR DIVISION				
6.	2:06		Betsy Keeling		12	Atherton
7.	2:13		Jessica Mattmiller		12	Atherton
8.	2:20		Donna Eastwood		12	Shawnee
9.	2:27		Bobbie Johnson		12	Manual
10.	2:34		Danny Reed		11	Manual
11.	2:41		Pamela Couch		11	Manual
12.	2:48		Sharon Blair		12	Manual
13.	2:55		_ Day Ann Doak		10	Shelbyville
VIOLA S	OLOS, SENIO	OR DIVISION				
			non La Carlo		11	Atherton
14.	3:02	-	_ Douglas Stockton		12	Atherton
15.	3:09		_ Carolyn Hill		12	Manual
16.	3:16		Nina Ralph		12	Manual
17.	3:23		Virginia Ritter		12	Manual
STRING (QUARTETS,	JUNIOR DIVIS	SION			
10			- 0 l Pat 16	others Deverly Magks	Don Chatham	Shelbyville
18.	3:30		Pam Saunders, Pat Ma	atners, Beverly Meeks	, Don Ghatham	GHCIBYVIIIC
STRING (QUARTETS,	SENIOR DIVIS	SION			
19	3:37		J. Mattmiller, B. Kee	eling, C. Hill, C. Ta	ate	Atherton
20.	3:44		Pamela Couch, Sharo	n Blair, Vivian Marti	n, Donna Ochs	Manual #1
21.	3:44		Bobbie Johnson, Dann	v Reed, Virginia Ritte	er, Barbara Grant	Manual #2
	0:01		_ bobbie joiliteon, built	,		

UNIVERSITY CENTER

Room 302, Warm-up 301

Mr. Lyle Wolfrom, Adjudicator Eastern State College, Richmond, Kentucky

CELLO SOLOS, JUNIOR DIVISION

OBBBO TO	, ,						
EVENT	TIME	RATING	NAME		GR	ADE	SCHOOL
1000000	SULASE	3			RATING	SWIT	TVRUS
22.	1:30		Janet Robinson			7	Manly Jr.
23.	1:37		Dennis Stone			9	Barrett Jr.
24.	1:44		Linda Badgett			9	Highland Jr.
25.	1:51		Barbara Boulton			7	Highland Jr.
26.	1:58		Kathy Louis			7	Highland Jr
27.	2:05		Kathy Cravens			8	Highland Jr
28.	2:12		Kathy Weis			8	Highland Jr
20.	2.12		Rully Woll			0	mgmand m
CELLO SOI	LOS, SENIOR	DIVISION					
Adenough.	0.10			Berry Keeling		2,00	
29.	2:19		Lee Glore			12	Manual
30.	2:26		Donna Ochs			12	Manual
31.	2:33		_ John Zurfluh			10	Manual
32.	2:40		Barbara Grant			12	Manual
33.	2:47		Kaye Byrd			10	Manual
alliyedlani	01						
DOUBLE B.	ASS SOLOS,	SENIOR DIV	ISION				
34.	2:54		Sue Kraft			12	Manual
35.	3:01		Bennie Marks			10	Atherton
36.	3:08		Elizabeth Floyd			12	Atherton
				Douglas Stockton Carolyn Hill		1 State 2	
MICCELLA	VICOTIO OTTO						
MISCELLA	NEOUS STRI	NG TRIOS, S	SENIOR DIVISION	Visital Sitter			
37.	3:15		T 34 111				
38.	3:22		_J. Mattmiller, C.	Tate, R. Smith			Atherton
	0,22		_ Pameia Couch, Sh	aron Blair, Virginia Ritte	er	ARTETE,	Manual
STRING OF	HAITET CEA	HOD DIVINOS	iben, Beverly Medic				
OTMINO QU	JINTET, SEN	NIOK DIVISIO	ON				
39.	3:29		_Pamela Couch, Sh	aron Blair, Donna Ochs,	Nina Ralph,		Manual
			Virginia Ritter			5	
monada,							
CHAMBED	MIISIC CDO	ID CENTOR					
CITITIVIDER	MUSIC GRO	or, senior	DIAISION	Bobble Johnson, Danny			
40.	3:36						
	3.00		K. Albrecht, J. Ly	degraff, D. Stockton, E.	. Floyd,		Atherton

UNIVERSITY CENTER

MECELANEOUS STRING ENSESSEE, SENTOR DIVERTOR Dr. Howard Carpenter Room 304, Warm-up 301 Western State College, Bowling Green, Ky.

MISCELLANEOUS STRING DUETS, SENIOR DIVISION

EVENIT	TIME	DATING	A CREAT LO MODERN, C. 1989. M. CREAT				
EVENT	TIME	RATING	NAME	SCHOOL			
41.	1:30	A brameda A	M. Cummings, J. Lyon	Atherton #1			
42.	1:37	N. Erans.	L. Floyd, B. Marks	Atherton #2			
43.	1:44	Marke, J. B	M. Kolson, M. Sherrard	Atherton #3			
44.	1:51		J. Mattmiller, C. Hill	Atherton #4			
45.	1:58		B. Keeling, J. Mattmiller	Atherton #5			
46.	2:05		Donna Ochs, Pamela Couch	Manual #1			
47.	2:12	are provide	Sharon Blair, Lee Glore (Kay Shields, piano)	Manual #2			
48.	2:19		Pamela Couch, Sharon Blair	Manual #3			
49.	2:26		Nina Ralph, Virginia Ritter	Manual #4			
50.	2:33		Bobbie Johnson, Sharon Blair	Manual #5			
51.	2:40		Bobbie Johnson, Nina Ralph	Manual #6			
52.	2:47		Linda Sheppard, Diana Sproule	Manual #7			
53.	2:54		Phillip Thrasher, James Thrasher	Manual #8			
54.	3:01		Donna Eastwood, Sharon Stoll	Shawnee			
				Olia Wilco			
VIOLA EN	SEMBLE, JUI	NIOR DIVISIO	N				
55.	0.00		Construction Programme Programme				
00.	3:08		Susan Hood, Hiedi Haas, Betty Bryant, Debbie Young,				
			Meme Gibson, Pat Kattman	Highland Jr.			
VIOLIN EN	SEMBLE, III	NIOR DIVISIO	NC				
	, , , , , ,	INION DIVION	311				
56.	3:15		Mary Anne Baker, Karen Karge, Perry Baer, Mark Fine,				
			Martha French, Ruth Kline, Claudia Kirsyon, Clinton Gross	Highland Jr.			
CELLO EN	SEMBLE, JUN	IOR DIVISIO	N				
57.	3:22		Linda Badgett, Barbara Boulton, Kathy Louis, Kathy Cravens				
			Kathy Weis, Laura Brake, Steve Sikes, Carol Needle	Highland Jr.			
MISCELLANEOUS STRING ENSEMBLE, JUNIOR DIVISION							
- MOCELLA	MEOUS STRII	NG ENSEMBL	E, JUNIOR DIVISION				
58.	3:29		Jimmy Batts, Deanna Hampton, Pat Penniston, Mary Blaydes,				
	5.20		Mary Van Haverbeke, Susan Schindler, Miriam Keyes, Pat Akers,				
			Harold Gayler, Gary Barnes, Betty Mathews, Mary Dilley,				
			Nancy Heron, Barbara Grant	Manual Jr.			
			Mancy Meron, Barbara Grant	manual Ji.			

MISCELLANEOUS STRING ENSEMBLE, SENIOR DIVISION

59.	3:36	B. Keeling, R. Abeles, A. Harlamert, J. Binus, M. Kolson	
		B. Davis, S. Wallace, L. Tuell, C. Hill, D. Stockton, S. Batts	
		M. Munzer, C. Tate, J. Pernick, B. Marks, R. Smith	Atherton #1
60.	3:43	J. Mattmiller, I. Dyer, B. Updegraff, N. Evans, B. Keeling,	
		M. Sherrard, A. Eskind, J. Schmitt, C. Hill, D. Stockton,	
		S. Batts, M. Munzer, C. Tate, M. Cummings, J. Pernick,	
		B. Marks	Atherton #2
61.	3:50	B. Updegraff, R. Abeles, S. Wallace, M. Sherrard, A. Harlamert	,
		I. Dyer, M. Kolson, A. Eskind, L. Tuell, N. Evans, B. Davis,	
	1994 1481	J. Schmitt, M. Cummings, J. Pernick, B. Marks, J. Binus	Atherton #3
VIOLIN D	UET, JUNIOR DIVISION		
62.	3:57	Linda Moot, Linda Wright	Gottschalk Jr.

PERCUSSION SOLOS AND ENSEMBLES

UNIVERSITY GYMNASIUM

Mr. Terry Hulick, Adjudicator

SNARE DRUM SOLOS

EVENT	TIME	RATING	NAME	GRADE	SCHOOL
63.	3:00		Ben Mathis	10	Shelbyville
64.	3:07		Mike Sprankle	11	Atherton
65.	3:14		Alton Embry	10	Manual
66.	3:21		Victor Sholis	12	Atherton
67.	3:28		John Cooper	10	Atherton
68.	3:35		Steve Yeager	12	Manual
DRUM EN	ISEMBLES,	SENIOR DIVIS	ION		
Ditto					
69.	3:42		Robert Gardner, Steve Yeager, Don Ford, Alton E Bailey Brooks	mbry	Manual
70.	3:49		Mary Simpson, Roy Allen, Bill Bartlett, Jule Fraz Alan Hughes, Bobby Riester, Alice Toy, Jimmy E		Shelby County
71.	3:56		J. Lee, Donna Maraman, Jeaneane Jent, Francis I	Parker	Shepherdsville
72.	4:03	eri 	John Cooper, Jay Carter, George Brown, Lowell K Victor Sholis	atz,	Atherton
DRUM DI	UETS, SENI	OR DIVISION			
73.	4:10		John Cooper, Victor Sholis		Atherton
74.	4:17		George Brown, Jay Carter		Atherton
	7.11		_ 00026 20000, 0 ,		
MR. BEA	CH WILL M	OVE TO THE	GYMNASIUM AT 4:30 TO JUDGE THE BATON ENTE	RIES	
BATON	TWIRLING S	OLOS, JUNIO	R DIVISION		
75.	4:31		Frances Morris		Manual Jr.
BATON	TWIRLING S	OLOS, SENIO	R DIVISION		
76.	4:38		Doe Johnson		Old Kentucky
77.	4:45		Barbara Smith		Old Kentucky
78.	4:52		Martha Flood		Shelbyville

TWIRLING ENSEMBLES, SENIOR DIVISION

79.	4:59	Sutherland, Paulette Thomas	Old Kentucky Home
80.	5:06	Susanne Amys, Day Ann Doak, Martha Flood, Estelle Griffin, Ruth Ann Streble, Joyce Wilson	Shelbyville

Barbara Craith Dan Johnson Dottin Ashbarah Libber

BRASS SOLOS AND ENSEMBLES

UNIVERSITY CENTER
Lounge, Warm-up Room 3

Mr. Bennie Beach, Adjudicator Western State College, Bowling Green, Ky.

TRUMPET SOLOS, JUNIOR DIVISION

EVENT	TIME	RATING	NAME	GRADE	SCHOOL
81	1:30		Stanley Larsgaard	7	Barrett Jr.
82	1:37		Ward Edwards	9	Gottschalk Jr.
83	1:44		Ronald Dunlop	9	Western Jr.
		estymos.			
CORNET	SOLOS, JUNI	OR DIVISION	Linea Parcia		
84	1:51		Capp Sanders	9	Shepherdsville
85	1:58		Hunt Garner	8	Shelbyville
86	2:05	1-1000	Miller McKee	8	Shelbyville
CORNET	SOLOS, SENI	OR DIVISION	asay malama		
87	2:12		_ Barbara Griffis	11	Shepherdsville
TRUMPET	SOLOS, SE	NIOR DIVISIO	N		
88	2:19		Timothy Haas	10	Manual
89	2:26		Donald Stout	11	Atherton
90	2:33		Bruce Roth	12	Atherton
91	2:40	District No.	James Pool	12	Atherton
92	2:47		Carl Jones	11	Shelby County
93	2:54		Douglas Shaw	10	Shawnee
94	3:01		_Timmie Griffis	12	Shepherdsville
95	3:08		Thomas Costilow	11	Shawnee
CORNET	TRIO, SENIO	R DIVISION			
96.	3:15		Barbara Griffis, Capp Sanders, Calvin Jones		Shepherdsville
97.	3:22		Stuart Hale, Larry Pierce, Robert Klinglesmith		Manual
98.	3:29		Timmie Griffis, Ronnie Crumbacker, David Smith		Shepherdsville
			Joan Sing, Astrgaint Benowly, Judy New and		
TRUMPET	QUARTETS,	, SENIOR DIV	VISION		
99.	3:36		David Morris, David Barr, Pat Phillips, Mike Adams		Manual
100.	3:43		Bruce Roth, Jim Pool, George Nichols, Guy Furnish		Atherton
			_		

MISCELLANEOUS WOODWIND DUETS, SENIOR DIVISION

117 118 119	3:15 3:22 3:29	Sylvia Shaw, Garrett Tilford Linda Rigsby, Aloise Fulkerson Caroline Fredericks, Margaret Lewis	Shawnee Manual Manual
WOODWIN	D QUINTETS, SENIOR DI	VISION	
120	3:36	Donna Hoog, Sandra Auldridge, Linda Rigsby, Leroy Taylor,	
		David Sampson	Manual
121	3:43	Fleet Frizzel, Lynda Parrish, Raymond Taylor, Cathy Cayce,	201
		Jerry Lyons	Atherton
122	3:50	Vickie Monroe, Linda Howell, Don Duncan	Shepherdsville
CLARINET	QUARTETS, SENIOR DIV	ISION SANDARA AMARIA	
123	3:57	Ernie Allen, Caroline Fredericks, Innes Mather, Gene Coleman	Manual (Mixed)
124	4:04	David Salyers, Patricia Rice, Lynn Harned, Thomas Sloan	Manual #3
125	4:11	Leroy Taylor, Marvin Morrison, William Grubb, David	
		Pitchford	Manual #1
126	4:18	Ernie Allen, Caroline Fredericks, Innes Mather, Candis Healy	Manual #2
127	4:25	Marvin Abroms, Cathy Cayce, Mike Furnish, Dean Haynes	Atherton
128	4:32	Linda Howell, Vickie Monroe, Billie Sue Bacon, Don Duncan	Shepherdsville
129	4:39	Sandra Dempsey, Peggy Adams, Wilma Marsee, Mary Ann Shouse	Shelbyville
ELLITE OIL	APTET HINDS DIVISION	est: Linda Rigaby	
TLUIE QUA	ARTET, JUNIOR DIVISION		
130	1.46	926 Michael Campbell	
100	4:46	Daniel Stowens, Selina Jones, JoAnne Weaver, Andrea	
		Krause	Highland Jr.
FLUTE QUA	ARTETS, SENIOR DIVISIO	ON COMPANY MARGARET MARGARET MARGARET MA	
131	4.50	Robertson	
132	4:53 5:00	Judy Bohannon, Sue Hutchison, Carol Peak, Margaret McFarland	Shelby County
102	0;00	Raymond Taylor, Pat Hill, Judy Matthews, Jim Winn	Atherton

UNIVERSITY CENTER Mr. Joseph Owens, Adjudicator Conference Center, B. Warm-up Conference Center D Indiana State College, Terre Haute, Ind. FLUTE SOLOS, JUNIOR DIVISION RATING NAME GRADE TIME SCHOOL EVENT Andrea Krause Highland Jr. 1:30 133 Margaret Brown 8 Gottschalk Jr. 1:37 134 Lana Vaughn 9 Western Jr. 1:44 135 FLUTE SOLOS, SENIOR DIVISION 10 Manual Margaret Lewis 1:51 136 10 Manual Margaret Griffith 1:58 137 Manual Donna Hoog 11 2:05 138 Atherton Raymond Taylor 12 139 2:12 Judy Matthews 11 Atherton 140 2:19 Tames Winn 10 Atherton 2:26 141 10 Shelby County Margaret McFarland 142 2:33 Shelby County 12 Judy Bohannon 143 2:40 12 Shawnee Leonard Vanzant 2:47 144 11 Shelbyville Nancy Blakemoore 145 2:54 10 Shelbyville Nancy McAllister 3:01 146 12 Atherton Patrick Hill 3:08 147 PICCOLO SOLO, SENIOR DIVISION 12 Atherton 148 Raymond Taylor 3:15 FRENCH HORN SOLOS, JUNIOR DIVISION Highland Jr. William Stalnaker 149 3:22 FRENCH HORN SOLOS, SENIOR DIVISION Manual 12 150 Cynthia Koshewa 3:29 Shelby County 10 151 Barbara Smith 3:36 Atherton 10 152 Jerry Lyon 3:43 Atherton 11 153 Kenneth Albrecht 3:50 Shelbyville 12 154 Alice Billingsley 3:57 Manual 10 155 David Sampson 4:04

Jerry Osborne

Russell Jr.

8

TROMBONE SOLOS, JUNIOR DIVISION

4:11

156

TROMBONE SOLOS, SENIOR DIVISION

157 158 159	4:18 4:25 4:32	Roy Brake Lyman Johnson Jonothan Topy	MOISINIG	10 11 12	Atherton Central Manual
FRENCH	HORN QUARTETS, SENIO	DR DIVISION			
160.	4:39	Cynthia Koshewa, Dwight Moore, David	Sampson,		
161.	4:46	Ejene Hedden Kenneth Albrecht, Jean Aydelotte, Suzie	Pape, Jerry L	yon	Manual Atherton
TROMBO	NE QUARTETS, SENIOR I	DIVISION			
162. 163. 164.	4:53 5:00 5:07	Douglas Eads, Tommy Lee, Harold Carey, Dennis Bruener, Paul Maupin, Paul Campl Grit Sanders, Joe Miller, Claudie Long, S	bell, Jon Topy	v	Manual #1 Manual #2 Shepherdsville

UNIVERSITY CENTER Conference Center C, Warm-up 201-A, Conference D

Mr. Warren Lutz, Adjudicator University of Kentucky, Lexington, Ky

EVENT	TIME	RATING	NAME	GRADE	SCHOOL
elbyville					-5
165	1:30	not vined 1	Peggy Adams	9	Shelbyville
166	1:37	tan Bohannon	Sandra Dempsey	8	Shelbyville
167		n. Richard La	_ Judy Roof	9	Western Jr.
168	1:51		Dennis Leezer	6	Western Jr.
169	1:58		Don Duncan	8	Shepherdsville
170	2:05	Carlotte and and a	Robert Sholis	9	Highland Jr.
171	2:12		Lawrence Shapin	7	Highland Jr.
172	2:19		Doris Payne	9	Manly Jr.
173	2:26		Frances Morris	9	Manual
174	2:33		Pamela Lyle	9	Manual
175	2:40	_	Jan Braden	8	Shepherdsville
CI ADINE	T SOLOS SI	ENIOR DIVISION	ON		
		SINION DIVION			
176	2:47		Billie Sue Bacon	10	Shepherdsville
177	2:54		_ Bobbie Kempf	10	Manual
178	3:01		_ Patsy Trumbo	10	Shelby County
179	3:08		_ Judy Price	11	Shelby County
180	3:15		David Pitchford	11	Manual
181	3:22		_ Garrett Tilford	12	Shawnee
182	3:29		_ Leroy Taylor	12	Manual
183	3:36	O Jana Ma	_ Ernie Allen	10	Manual
BASS CLA	ARINET SOLO	O, JUNIOR DI	VISION		
184	3:43		Glenn McDaniel		Gottschalk Jr.
ALTO SA	XOPHONE S	OLOS, JUNIO	R DIVISION		
185	3:50		Mary Owens	7	Rineyville
186	3:57		Randall Henderson	8	Western Jr.
187	4:04	-	_ Robert Watkins	9	Highland Jr.
ALTO SA	XOPHONE S	OLOS, SENIO	R DIVISION		
			Carol Willoughby	9	Shawnee
188	4:11		Caror Willoughby		
188 189 190	4:11 4:18		_ Calor Windigney Linda Taylor	10	Shelbyville St. Xavier

SAXOPHONE QUARTETS, JUNIOR DIVISION

EVENT	TIME	RATING	NAME	Some
191	4:32	TO COUNTY OF THE PARTY OF THE P	Steve Johnson, Henry Stroll, Bill Hardin, Bob Watkins	SCHOOL Highland Jr.
SAXOPHON	IE QUARTET	S, SENIOR I	DIVISION	
192	4:39		Linda Taylor, Amy McAllister, John Cleveland, Virgil Wheeler	THEY
193 194	4:46		righes Croall, Larry Magruder, James Poppell Dappy Color	Shelbyville
	4:53		Martia Chappell, Gary Jewell, Judy Jones, Jan Bohanna	Shepherdsville
195	5:00		Eddie Kensky, Gerald Kean, William Hudson, Richard Larkins	Shelby County Manual

MISCELLANEOUS BRASS AND WOODWINDS

UNIVERSITY CENTER
Hideaway (Lower Level)

Warm-up Room 3

Mr. Rex Connor, Adjudicator
University of Kentucky, Lexington, Ky.

TUBA SOL	OS, JUNIOR	DIVISION			
EVENT	TIME	RATING	<u>NAME</u> <u>GRA</u>	DE	SCHOOL
196	1:30	300	Robert Kleinhenz 8	125 A	Highland Jr.
TUBA SOLO	os, SENIOR	DIVISION			
197	1:37	Does	Dwight McMakin	2	Atherton
198	1:44		Leslie Stamper		Manual
199	1:51	<u>. Romaic Nic</u> th, Angela H	Joe Goff	2	Manual
TENOR SAX	OPHONE SO	OLOS, SENIC	OR DIVISION		
200	1:58		John Cleveland	0	Shelbyville
201	2:05		Gary Jewell	1 ,2 17415	Shelby County
			Ward Edwards, Larry Graviford, may Crise II		
BARITONE	SAXOPHON	E SOLOS, SE	NIOR DIVISION		
202	2:12		Martha Chappell	2	Shelby County
	,301	Jarrico Stati			
MISCELLA	NEOUS WOO	DWIND ENSI	EMBLES, JUNIOR DIVISION		
203	2:19		Judy Roof, Randie Barnett		Highland Jr.
204	2:26		Ellen Huggins, Anna Downs, William Swain, James King	-,	DuValle Jr.
			Harry Cotton, Roderick Anderson, Larry Maratty, Robert S	Short	
MISCELLAR	MEOUS WOO	DOMIND FNS	EMBLES, SENIOR DIVISION		
MIOOPPULI	NEOUS WOO	ייין באין אין			
205	2:33	name V IIII	Judy Price, Barbara Davis, Margaret Simpson, Norma Hug Jimmy Eades, Jerry Smith, Jeanette Booth, Ann Eades, Nancy Smith, Rosemary Robertson, Allen Bailey, Nancy Sally Barnett, Allen Thompson, Barbara Harden, John Yo	Young,	Shelby County
206	2:40	I vonud ma	Jerry Smith, Jimmy Eades, Johnny Young, Allen Thompson		Shelby County
			Alan Bailey		
207	2:47	e Brantley.	Sue Wich, Carol Morrison, Sheri Stickles, Amelia Mucci Sharon Witten, Margaret Griffith, Margaret Lewis, Shirle Hardison, Donna Hoog, Carlene Graen, Frances Nelson	y	Manual

FLUTE	TRIOS, JUNIO	R DIVISION	MISCELLANEOUS BRASS AND WOODWENDENG	
EVENT	TIME	RATING	NAME	SCHOOL
208	2:54	Connot, Adj	Carolyn Ramsey, Susan Watkins, Judy Pineur	Shepherdsville
FLUTE 7	TRIO, SENIOR	DIVISION		
209 210 211 212 213	3:01 3:08 3:15 3:22 3:29	0	Janet Myers, Carolyn Poppell, Roberta Mudd Donna Hoog, Carlene Graen, Frances Nelson Shirley Hardison, Margaret Griffith, Margaret Lewis Sharon Wilten, Sharon Burton, Amelia Mucci Raymond Taylor, Pat Hill, Jim Winn	Shepherdsville Manual #1 Manual #2 Manual #3 Atherton
MISCELI	ANEOUS BRAS	SS ENSEMBLE	ES, SENIOR DIVISION	TISA SOLOS.
214 215 216	3:36 3:43 3:50		Jonathan Topy, Bruce McCoy, (Euphonium Duet) Joe Goff, Leslie Stamper, (Tuba Duet) Carl Jones, Sammy Jennings, Donnie Quire, Ronnie McCray, Barbara West, Bobby Edwards, Barbara Smith, Angela Hall, Kenneth Harp, Tylene Stratton, Linda Smith, Bobby Bell, Earl Kelley, Robert Allen, Gary Chesser	Manual Manual Shelby County
RDASS OI	TADEREC III		John Cleveland	1
	UARTETS, JUN	JIOR DIVISIO	ON Howe was	S . 10S
217	3 : 57		Ward Edwards, Larry Crawford, Ray Cissell, Roger Aldridge	Gottschalk Jr.
BRASS QT	JINTET, JUNIO	OR DIVISION	Marcha Chappell v	No majo rinne
218	4:04	-	Gary Colbert, Win Bunton, Bob Kleinhenz, Janice Statkus, Bill Vatter	Highland Jr.
BRASS QU	JARTETS, SEN	NIOR DIVISIO	and I may Roof, Randle Bassett NO	
219	4:11	bdog ymaist	Stuart Hale, Larry Pierce, Cynthia Koshewa, John Topy,	Manual #1
220	4:18		Bob Klinglesmith, David Morris, David Sampson, Richard	Manual #2
			Anderson, Leslie Stamper	MALIJOODN
BRASS SE	XTETS, JUNIO	OR DIVISION		
221	4:25	Larden, John	Jim Drye, Allen Younger, Bob Kleinhenz, Bill Watter, Bruse	Highland Jr.
222	4:32	Alten Thom	Ronald Dunlop, Jerry Stillwell Alicia Barnett Danny Marking	Western Jr.
223	4:39		Kenneth Thomas, Gerald Campbell Andy Klein, Louis Smith, John Brider, Bruce Brazzlaw, Joseph	Mestern ir.

Statkus, Bobby Kleinhenz

Andy Klein, Louis Smith, John Brider, Bruce Brantley, Janice

Highland Jr.

BRASS SEXTETS, SENIOR DIVISION

EVENT	TIME	RATING	NAME	SCHOOL
224	4:46	ALSENSI	Hunt Garner, Miller McKee, Neil Hackworth, Alice Billingsley, Jim Moore, John Royalty	Shelbyville
225	4:53	_	Jim Pool, Bruce Roth, George Nichols, Kenneth Albrecht, Jerry Lyons, Dwight McMakin, Ed Taylor	Atherton

There will be available in the University College limited supplies and repair equipment for emergencies. Check with the Festival Manager as to the location.

BANDS and ORCHESTRAS April 14, 1962 UNIVERSITY CENTER

University of Louisville Campus

3rd and Eastern Parkway

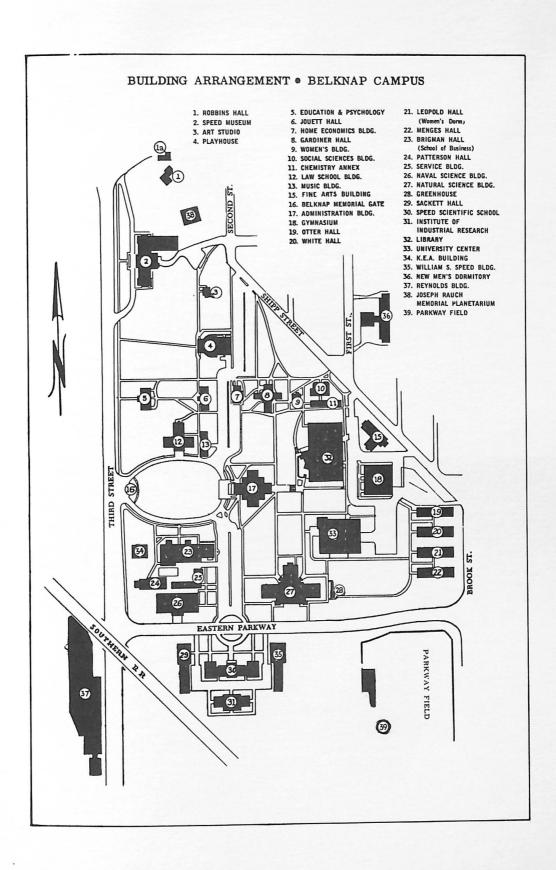
Performance Room: Bigelow Hall

Warm-up Room: Hideaway

NAME	ASSEMBLY RM.	LOCATION	WARM UP TIME	PERF. TIME	RATING
BANDS, JUNIOR DIVISION					
DVIADO, JOINZON TINE					
D Gottschalk Jr.	2	LL	8:00	8:20	
D Manual Jr.	Lounge	UL	8:20	8:40	
D Southern Jr.	4	LL	8:40	9:00	
D DuValle Jr.	114	UL	9:00	9:20	
D Highland Jr.	Conf. (B)	SF	9:20	9:40	
D Western Jr.	3	LL	9:40	10:00	
D Parkland Jr.	6	LL	10:00	10:20	
D Russell Jr.	Conf. (C)	SF	10:20	10:40	
ORCHESTRAS, SENIOR DIV	ISION				
AlManual, Sr.	Lounge	UL	10:40	11:10	
A Atherton, Sr.	Conf. C. (A)	SF	11:10	11:40	
A Atherton (String)	Conf. C. (A)	SF		12:10	
LUNCH					
ORCHESTRAS, JUNIOR DIV	ISION				
D Gottschalk Jr.	2	LL	12:30	1:00	
D Southern Jr.	4	LL	1:00	1:20	
D Highland Jr.	Conf. C (B)	SF	1:20	1:40	
D Highland Jr. (String)	30 3 (2)			2:00	
D Western Jr.	3	LL	1:40	2:10	
, OULDIN JI.					
D Manual Jr.	Lounge	UL	2:10	2:30	
	Lounge	UL	2:10	2:30	
D Manual Jr. BANDS, SENIOR DIVISION	Lounge	UL	2:10	2:30	
	Lounge 2	UL LL	2 : 30	2:50	
BANDS, SENIOR DIVISION C Rineyville, Sr.	2			2:50 3:10	
BANDS, SENIOR DIVISION C Rineyville, Sr. B Manual, Sr. (B. Band)		LL	2 : 30	2:50 3:10 3:40	
BANDS, SENIOR DIVISION C Rineyville, Sr. B Manual, Sr. (B. Band) A Central Sr.	2 Lounge 2	LL UL	2:30 2:50	2:50 3:10 3:40 4:10	
BANDS, SENIOR DIVISION C Rineyville, Sr. B Manual, Sr. (B. Band) A Central Sr. A' Atherton, Sr.	2 Lounge 2 Conf. C (A)	LL UL LL	2:30 2:50 3:10	2:50 3:10 3:40 4:10 4:40	
BANDS, SENIOR DIVISION C Rineyville, Sr. B Manual, Sr. (B. Band) A Central Sr.	2 Lounge 2	LL UL LL SF	2:30 2:50 3:10 3:40	2:50 3:10 3:40 4:10	

All performing groups should warm up in their Assembly Rooms if there is room, and they so desire. Each group should vacate their assembly room as soon after their last performance as possible, since other groups may be assigned the same room at a later time.

Judges for Orchestra will be: Mr. Lyle Wolfrom, Dr. Howard Carpenter, and Dr. Kenneth Wright Judges for Bands will be: Mr. Joseph Owens, Mr. Dean Dowdy and Mr. Warren Lutz



UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

STUDENTS IN RECITAL

April 14, 1962 10:30 a.m.

Gardencourt

PROGRAM

Jet Planes Sunday Morning in the Park Frances Clark Library Frances Clark Library

Timothy Boomer, piano (Keyes)

The Ugly Duckling Happy Lesson Time

Wilson-Lehman Wilson-Lehman

Mark Dahlin, violin (Schneider) Robin Louis, violin (Schneider)

Strumming a Tune Ice Cream Man Frances Clark Library Frances Clark Library

Thomas Anderson, piano (Wagner)

The Pedlar

Brown

Hal Newman, viola (Schneider) accompanist, Ann Gilligan (B. Owen)

Waltz

Sitt

Robin Louis, violin (Schneider) accompanist, Ann Gilligan

Sonatina in G Major Moderato e semplice Romanza

Beethoven

Christina Cybriwsky, piano (Aldrich)

Contredanse, F Major

Haydn

Patricia Thieman, piano (Keyes)

Prelude in F Major Valse Sentimentale Bach Schubert

Delores Greathouse, piano (Wagner)

Minuet in C Major Ecossaise

Haydn Beethoven

Denise Hansen, piano (Wagner)

Prelude, Op. 28, No 1 Le Polichinelle

Chopin Villa-Lobos

Alice Almond, piano (Keyes)

Duet in C Major For Two Violas

Mazas

Clare Cummings, viola (Schneider) accompanist, Virginia Schneider, viola

Concerto in A Minor Second Movement - Largo Vivaldi

Judy Shapiro, violin (Schneider) accompanist, Ann Gilligan

The Little White Donkey

Ibert

Frona Murphy, piano (D. Owen)

Suite Bergamasque Prelude Menuet Clair de Lune Passepied

Debussy

William Davis, piano (Anderson)

Steinway Piano

This is the twelfth recital of the Preparatory Department during the 1961-62 season. The next Saturday morning recital at 10:30 a.m. Preparatory Department pupil of Dr. Dwight Anderson, William Davis, will be presented in a piano recital, April 21.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

MILDRED KEMP, Trombone ROBERT LAM, Piano and Organ

assisted by

Philip Noer, Violin Marshall Haddock, Clarinet	Jo Ann Baxter, Bassoon William Wich, Trumpet
April 15, 1962 2:30 p. m.	
11pm 10, 1001	
I	
Sonata A Quattro	Johann Joseph Fux
Sonata in A Minor, for Solo Flute (transcribed for trombone in G Minor)	J. S. Bach
Scene des Champs - Elysées, from Orphée.	Gluck
п	
Serenade No. 6	Vincent Persichetti
Chorale Prelude Dialogue	
Intermezzo	
Song	
Dance	
Sonata for Trombone and Piano, Op. 13 . Aria Interludio	Klaus George Roy
Passacaglia	
Du Meines Herzens Krönelein, Op. 21, No.	2 Richard Strauss
Nacht und Träume	Franz Schubert
An Sylvia	Franz Schubert
Litanei	Franz Schubert
Seligkeit	Franz Schubert
SPHOREH.	

STEINWAY PIANO

This recital is given in partial fulfillment of the requirements for the degree of Master of Music.

Seligkeit.

The Southern Baptist Theological Seminary Louisville, Kentucky

School of Church Music

presents

MAURICE HINSON and MABEL IRENE WARKENTIN

in

A RECITAL

of

MUSIC FOR TWO PIANOS

Assisted by the Seminary Choir William C. Bushnell, Conductor

ALUMNI MEMORIAL CHAPEL

April 17, 1962

Eight-thirty O'clock

PROGRAM

Sonata in FWilhelm Friedemann Bach (1710-1784)

Allegro moderato

Andante

Presto

Wilhelm Friedemann Bach, eldest son of J. S. Bach, struggled in his heart between loyalty to his father and loyalty to his own time. Therefore, his music displays both conservative and progressive elements. Friedemann's keyboard music was basically homophonic though infused with much imitation. The Sonata for two pianos (Concerto a duoi Cembali Concertati) pleased his father so much that old Bach personally copied it in parts. The result was that in the nineteenth century doubts arose as to its real author, and it appears in the Bach Gesellschaft as coming from the pen of J. S. Bach. Brahms was the first to recognize the truth and edited the work as a composition of Friedemann. The first movement is in almost full developed sonata-allegro design, starting with a syncopated main theme, following with a clearly differentiated second subject, and then a substantial development is introduced; an incomplete racapitulation follows.

Similar in character, though shorter and simpler is the middle movement.

The brilliant finale has the character of a solo concerto with orchestral accompaniment, arranged in the traditional way for two keyboards. It has the same rondo-like alternation between title and solo episodes that J. S. Bach used in his Italian Concerto.

Sonata for Two Pianos (1943-1944)Igor Stravinsky (1882-

Moderato

Largo

Allegretto

This sonata is a graceful chamber work having much in common with the Wilhelm Friedemann Bach "Sonata." Its lines are clear and sparse, with the first movement a flowing, suave moderato. In classical sonata-allegro form, this movement is polytonal in character. The second movement states a rather lengthy, broad, diatonic theme with four short variations. In the last movement there is a return to the graceful flowing lines of the first movement, this time in three-part form, with the middle section reminiscent of an old folk tune.

This year, Igor Stravinsky celebrates his eightieth birthday. His "Sonata" is being performed in honor of this occasion. This man has been one of the twentieth century's greatest composers since 1910 when his ballet, "The Fire-Bird", was introduced. Stravinsky lives in Los Angeles and divides his time between California and other parts of the world, whereever his music may take him.

Song of Miriam, Op. 136 (1828)Franz Schubert (1797-1828)

Jean Cassady, Soprano Soloist

Written for chorus, soprano solo, and piano accompaniment, the "Song of Miriam", although not a profound work, merits performance. Perhaps one of the principle reasons for its absence from the repertoire of many choirs is the requirement for strong disciplines in singing styles and the wide range of the soprano solo. (High C to A sharp below middle C) Soon after Beethoven's death in 1827, Schubert borrowed Handel's oratorios for study, from Beethoven's effects. This may have been the reason for some of the Handelian traits sparsely utilized in the composition.

The work is divided into six sections, as follows:

4/4 Allegro	Strike your timbrels
6/8 Allegretto	Out of Egypt
4/4 Allegro Agitato	As we pass the sky grows darker
4/4 Allegro Moderato	'Tis the Lord in all His fury
3/4 Andantino	Egypt's King
4/4 Allegro	Strike your timbrels

Avec emportement Lent Sombre

Scherzando

Written in 1915 near the end of the composer's life, this set of three pieces reflects Debussy's attitudes toward World War I. The title, "Black and White", is unexplained, but may picture the gay and at the same time tragic feeling of the music. It is a study of half-mourning.

The first movement is in waltz rhythm with some cross-accentuation and is a commentary on those who, like Debussy, cannot fight. The second piece is dedicated to the memory of one of Debussy's friends killed in battle. Through it there run the strains of "A Mighty Fortress is Our God", treated not reverently, but savagely, as a symbol of the hated Germans. Dedicated to Stravinsky, the last piece, although not overtly warlike, is not a joyful scherzo, but rather sardonically humorous.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	April 19, 1962
	PROGRAM	
		I C Pach
Fugue in G major (A La Gigue) .		J. S. Bach
	Diane Redline, organ (Dickinson)	
Kyrie, Gott Vater in Ewigkeit (Clavier	rubung)	. J. S. Bach
	Nancy Hancock, organ (Dickinson)	
Chaconne		Bach
	Philip Noer, violin (Kling)	
Intermezzo in A major, Op. 76, No. Capriccio in G minor, Op. 116, No. 3		Johannes Brahms
Prox Fort	Ruth Fossit, piano (Aldrich)	
Alla Gitana		Paul Dukas
Cha Bor	arles Mallory, alto saxophone (Livingston)	
Sonata Op. 7 First movement (Allegro moderato)	7.98	. Edvard Grieg
	Brooke Johnston, piano (Anderson)	
Sonata for Trombone and Piano . Rather fast Scherzo (Lively)		Robert L. Sanders
	Ronald E. Stopher, trombone (Lyon) Mary Helen Romine, piano	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department presents

WILLIAM DAVIS, PIANIST

Pupil of Dwight Anderson

in recital

Gardencourt Saturday, 10:30 a.m. April 21, 1962 T From the Well-tempered Clavier, Book I . Bach Prelude and Fugue in D Major Prelude and Fugue in C Minor II Sonata in F Major, K. 547a . Mozart Allegro Allegretto Andante con Variazioni III Schumann From Fantasy Pieces, Op. 12 . Soaring Why? Whims Epilogue IV Debussy Suite Bergamasque Prelude Menuet Clair de Lune Passepied

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department presents

STUDENTS

IN A STRING RECITAL

April 21, 1962 3:00 p.m.

Gardencourt

PROGRAM Gardencourt

accompanist, piano (Mrs. Scott Binkley)

The Four Pipers Jane Binkley, violin (R. Skerlong)

Andre Destouches

The Ugly Duckling Happy Lesson Time

Wilson-Lehmann

Mark Dahlin, violin (Schneider) Robin Louis, violin (Schneider) accompanist, Ann Gilligan

Petite Gavotte James Gordon, cello (G. Whitney)

The Pedlar Hal Newman, viola (Schneider) accompanist, Ann Gilligan

Weber's Last Thought Waltz

Robin Louis, violin (Schneider) accompanist, Ann Gilligan

Duet in C Major For Two Violas Clare Cummings, viola (Schneider)

Susan Stone, violin (Schneider)

accompanist, Ann Gilligan

accompanist, Ann Gilligan

Virginia Schneider, viola Gavotte

Student's Concerto, No. 4, in D Major Second Movement - Andante Con Moto Leslie Major, violin (Schneider)

Henkel

W. Aletter

Brown

Dancla

Sitt

Mazas

Seitz

Concerto in G Major Handel - Barbirolli First Movement - Larghetto Second Movement - Allegro Scherzando

Douglas Stockton, viola (Schneider) accompanist, Ann Gilligan

The Swan St. Saens

Kathy Louis, cello (G. Whitney) accompanist, Ann Gilligan

Preludio and Gavotta J. J. Quantz

Becky Romer, violin (R. Skerlong) accompanist, Patricia Skerlong

A Little Orphan in the Snow A lost Kitten Lullaby For A Doll

. Carlos Salzedo

Carol McClure, harp (Taka Kling)

Evening Song Cuckoo, Cuckoo Spring Song

. German Folksongs

Fadel Friedlander, harp (Taka Kling)

Duet in G Rolla

Virginia Ritter viola (Schneider) Nina Ralph, viola (Schneider)

Mazurka
Sharon Mayland, violin (R. Skerlong)
accompanist, Billie Cash

Concerto in B Minor Handel-Casadesus
First Movement - Allegro Moderato
Nina Ralph, viola (Schneider)
accompanist, Ann Gilligan

THE WOMAN'S CLUB OF LOUISVILLE COMMITTEE ON MUSIC

Presents

AUDREY NOSSAMAN, Soprano SAMUEL HODGES, Pianist

Wednesday Afternoon, April 25, 1962 — 2 P.M.

PROGRAM

I

	Jacopo Peri
Danza, danza	Francesco Durante
Donde lieta from "La Boheme"	Giacomo Puccini
Una voce poco fa (in English) from "The Barber of Seville"	Gioachino Rossini
	II
A sa quitare	Francis Poulenc
N sa guitare	Francis Poulenc
Vogage a Paris	Francis Poulence
Air vif	Francis Poulenc
	III
Magda's aria from "The Consul"	Gian-Carlo Menotti
Waguas and from The Consultations.	Gian-Carlo Menotti
Lucy's aria from The Telephone	Glan Carto Ezensti
	IV
Music	Celius Dougherty
Widsic	John Duke
The Bird	John Duke
The Mountains Are Dancing	John Duke

Spiegel ber Orgeinsache vir Organisten allen Stifften vir fredê fo Orgel hatet der macht lassen hochnitzlich durch den Bellkertim pun vir länsterichen Werfer Amolt Schieben Pfalagnanischen Organist autlich verfaste wir und Koniffer Laiferlicher matestar sonder töblicher beierz für und bennadig aufgericht vir aufgangt.



One epitaph of John Dunstable describes him as "an astrologian, a mathematician, a musician, and what not." A contemporary of Chaucer, little of Dunstable's life is known. It is believed that this almost mythical Englishman was in the service of the Chapel Royal, and that he was the author of the famous hymn celebrating the victory of Henry V at the Battle of Agincourt in France, on St. Crispian's Day, October 25, 1415.

Deo gracias Anglia redde pro victoria Owre Kynge went forthe to Normandy With Grace and might of chyvalry Ther God for hym wrought marvelusly, Wherefore Englonde may calle and cry: Deo gracias! Deo gracias Anglia redde pro victoria.

* * * *

Born at Nuremberg, Johann Pachelbel studied with Kerl, who in his turn had studied in Rome with Frescobaldi. The Italian influence is apparent in the fluent smoothness and melodic character of Pachelbel's writings. His "Ciacona in d minor" contains sixteen variations written over a repeated four measure phrase in the pedal. This 'ground bass' consists of five notes, repeated without change.

* * * *

Broadly speaking, J. S. Bach could count all the leading masters of European music among his teachers; in the traditional form of study for a musical apprentice, he studied their works by copying them. However, it is of particular interest to note that after the death of his father, Bach received instruction from his elder brother who had learned his craft with Pachelbel. Hearing the "Prelude and Fugue in c minor" is all that is required to recognize the creative genius and the depth of the personal integrity of the greatest master of baroque music.

Christ Church Cathedral

Presents

WILLA FAE WILLIAMS, Organist

April 29, 1962	4 P.M.
	ohn Dunstable . 1370-1453)
Ciacona in d minor Joha	nn Pachelbel (1653-1706)
Prelude and Fugue in c minor	J. S. Bach (1685-1750)
Toccata, Villiancico y Fuga (1947) . Albert	rto Ginastera (1916-)
(Interval)	
Festival Musick for Organ, Brass, and Kettledrums (1958)	Leo Sowerby (1895-)
Fanfare	

Fanfare
Chorale
Tocatta on "A.G.O."

Trumpets - Leon Raper
Tom Giles

Trombones - Mildred Kemp Terry Cravens

Kettledrums - Terry Hulick

Scholarship Benefit Concert



The

MacDowell Music Study Club

presents

FLETCHER SMITH, bass-baritone

DORIS OWEN, at the piano

and

BENJAMIN OWEN, pianist

APRIL 30, 1962 — 8:30 P.M.

SPEED MUSIC ROOM

Program

公

Noctuelles

Oiseaux tristes

Une Barque sur l'océan

Alborada del gracioso

La Vallée des cloches



Im wunderschönen Monat Mai Aus meinen Tränen spriessen Die Rose, die Lilie, die Taube Wenn ich in deine Augen seh' Ich will meine Seele tauchen Im Rhein, im heiligen Strome Ich grolle nicht Und wüssten's die Blumen, die kleinen Das ist ein Flöten und Geigen Hör ich das Liedchen klingen Ein Jüngling liebt ein Mädchen Am leuchtenden Sommermorgen Ich hab' im Traum geweinet Allnächtlich im Traume Aus alten Märchen winkt es Die alten bösen Lieder

In Memoriam

Emily Davison Davenport

Marion S. Drybrough

Dr. aud Mrs. Charles Carey Maupin Mrs. Shackelford Miller, Sr.

7D. K. Stewart

Walter Edwin Toole

UNIVERSITY OF LOUISVILLE in cooperation with THE LOUISVILLE ORCHESTRA

PRESENTS

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

Robert Whitney, Musical Director James Livingston, Conductor

May 2, 1962 8:30 p. m. Columbia Auditorium

PROGRAM

Brandenburg Concerto No. 1 in F Major J. S. Bach

Allegro
Adagio
Allegro
Menuetto: Trio I, Polacca, Trio II

INTERMISSION

Fantasy for Trombone and Orchestra, op. 42 Paul Creston

John Albrecht, trombone

Marshall Haddock, conductor

C.M. vonWeber

Overture to "Der Freischutz"

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PREPARATORY DEPARTMENT

presents

in

RECITAL

STUDENTS OF

AUDREY NOSSAMAN

May 5, 1962 Saturday, 8:30 p.m.

Gardencourt

Drink to Me Only With Thine Eyes

Old English Air

Carol Cobb, Soprano Mary Grant Graves, Pianist

Pastoral The Sandman Carey Brahms

Rebecca Danseyar, Soprano Cheryl Benda, Pianist

The Last Rose of Summer

Irish Air

Ann Long, Soprano Glenna Dockery, Pianist

It Was a Lover and His Lass

Morley

Paula Walsh, Soprano Linda Owen, Pianist

For Music
Longing for Spring

Franz

Janice Peters, Soprano Philip Peters, Pianist

Nymphs and Shepherds

Purcell

Jane Brachey, Soprano Bunny Adams, Pianist

I Love Thee Calm as the Night

Grieg Bohm

Suzie Pape, Mezzo Soprano Judy Binus, Pianist

Where Now Art Thou Non posso disperar Handel DeLuca

Iris Carter, Soprano Graeme Gilmore, Pianist Lady of the Amber Wheat

Dittenhaver

LaVerne Shelton, Soprano Judy Binus, Pianist

Lasciatemi morire Chun-an Square Monteverdi Insun Lee

Mary Stephenson, Soprano Helen Milner, Pianist

Per la gloria Offrande Bononcini Hahn

Barbara Arnold, Soprano Linda Owen, Pianist

Le Violette Alessandro Scarlatti Si mi chiamano Mimi - from "La Boheme" Puccini

> Mary Summers, Soprano Fred Mallory, Pianist

> > Steinway Piano



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

JOHN ALBRECHT, Trombone (pupil of Ernest Lyon)

MARY RAPER, Piano

Gardencourt

May 7, 1962

8:30 p.m.

PROGRAM

. Johann Ernst Gailiard Sonata No. 1 Cantabile Spiritoso e Staccato A Tempo Moderato Largo e Staccato Allegro e Staccato Vivace Cavatine . . C. Saint-Saens Sonata for Trombone and Piano . Richard Monaco Allegro Andante espressivo Allegro Molto INTERMISSION Ballade . Eugene Bozza Lieder eines Fahrenden Gesellen . Gustav Mahler Trombone Quartet . Arthur Frackenpohl 1. Fast 2. Moderately 3. Slowly 4. As Fast as Possible

Lieder eines Fahrenden Gesellen, by Gustav Mahler Songs of a Wayfarer, English by M. W. Pursey

No. 1

On my love's wedding day, all will be merry there, but for me no joy will it bring! I shall seek my little room, sad dark little room, Bitter tears shall I then weep, weep for my dearest love!

Floweret blue! Floweret blue! Oh do not fade! Bird so sweet! Bird so sweet! You sing upon the heather! Ah! this world is beautiful! Tirrah! Lirrah! Tirrah!

Sing no more! Bloom no more! Spring has gone away! Never shall I sing again! At even shall I when I rest think of my deep sorrow! of my sorrow!

No. 2

Through the field I took my way, dewdrops hung on grass and tree, said the merry finch to me: "Fine bright day? So good morning! Good morning! Is this world not fresh and gay? fresh and gay? Sing, Sing everything! "

All the world is glad in May! On the fields the blue bells sway, merrily their heads they swing, sounding bells which gently ring, gently ring, sing to me their morning lay: Is this world not fresh and gay? fresh and gay? So ring, ring, ring, everything! Sunshine spreading over all filling all the world with light, Sparkling rays make sounds and colors all so bright, in sunshine all, bird and flower, large and small.

Happy day! Happy day! Is this world not fresh and gay?

So good day, yes good day. World so gay!

Will my happiness return? Will my happiness return?

No! No! Well I know; for just this gift my heart must yearn.

No. 3

There is a glowing dagger, a dagger which stabs my breast,
Oh pain! Oh grief! It cuts so deep. In every joy and ev'ry bliss
So deep! so deep! It cuts so deep, so deep!
Why must I carry this evil guest? Why must I carry this evil guest?
Never is it still! Never does it rest!

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PREPARATORY DEPARTMENT

presents

RECITAL

by pupils of

CAROL DENNES

May 8, 1962 Tuesday, 8:00 p.m.

Gardencourt

PROGRAM

Little Miss Muff Spooks	et 	F. Clar	k Library
On a Windy Night Neighborhood Par	ade Rebecca Simpson	F. Clar	k Library
A Country Walk	Nancy Milliard	Dille	r Quaille
Cobbler, Cobbler The King's Daugh	ter	F. Clar	k Library
Baboon Talk Song of the Gondo	olier Edith Smith	F. Clarl	k Library
From "Mikrokosmos	s", Book I, Nos. 10, 17	, 12	Bartok
	Steve Laney		
Up In a Swing Sam the Sailor .	Deborah Schuster	F. Clark	Library
Old French Air	Gordon Stanley	Diller	· Quaille
A little Song	Joan Pirkle	Ka	abalevsky
March	John Ballard	То	herepnin
	(Duet) Helen Hilliard Lois Schwab	Alice	Proctor

Weeping Willow. Stomping Trotting

John Dennes

Angela Allen

Variations

Peter Lee of Putney

Deborah Silver

Minuet in G Major

Bach

Heidi Fulkerson

Minuet in G Minor

Bach

Chimes

Yvonne LaLiberte

Tcherepnin

March Waltz

. Shostakovitch

Deborah Harrison

Song of Resignation

Bach

From "Mikrokosmos", Book I, Nos. 35, 31

Danice Weldon

Bartok

Danice Weidor

Minuet, K.2 Street Games Mozart Siegmeister

Elizabeth MacDonald

Minuet

Haydn

The Lute Player

Gillock

Julie Smith

Quadrille

Gay Little Story

Haydn Kabalevsky

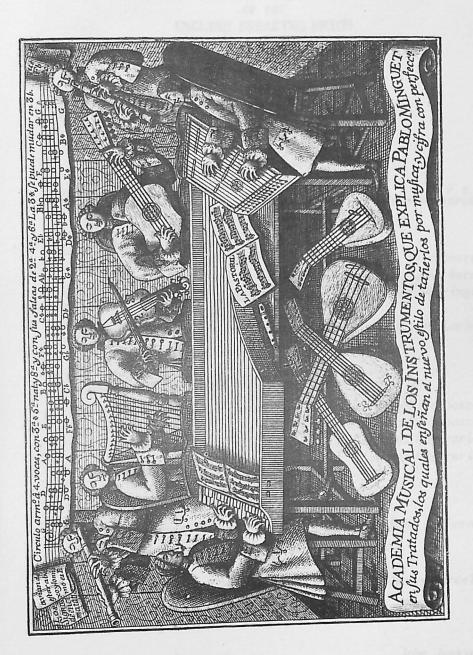
Virginia Edwards

Sonatina in G Major

James Hook

Allegro non troppo

Thomas Heffron



Frontispiece from Minguer, Reglas y advertencias generales. Madrid, 1752.

THE UNIVERSITY OF LOUISVILLE

AND THE

KENTUCKY CHAPTER

OF THE

ENGLISH SPEAKING UNION

present

THE ENGLISH CONSORT

OF

VIOLS

in a program of Seventeenth Century English Music for four and five Viols

TUESDAY, MAY 8, 1962 THE PLAYHOUSE

8:30 P.M. BELKNAP CAMPUS

- 1. Consorts of five parts
 - (a) Pavan in C
 - (b) Fantasy in A minor
 - (c) Pavan and Almaine in C

Alfonso Ferrabosco

John Ward Richard Deeringe

- Matthew Locke 2. Suite for four Viols No. 2 in D minor Fantasy - Courante - Air - Saraband
- 3. Consorts of five parts
 - (a) The Dovehouse Pavan
 - (b) Almaine in F (c) Fantasy "Leno"

 - (d) Fantasy in D minor

Alfonso Ferrabosco

Alfonso Ferrabosco

Giovanni Coperario Giovanni Coperario

INTERMISSION

Anthony Holborne 4. Suite of Dances (five parts) Payan - Galliard - Almaine - Corranto

5. Two fantasies for four Viols

Henry Purcell

- (a) E minor
- (b) F major
- 6. Fantasies in five parts

John Jenkins

- (a) No. 2 in D
- (b) No. 4 in D minor
- (c) No. 12 in C

WILLIAM HOWARD SCHUMAN

WEDNESDAY, MAY 9, 1962

8:30 P.M. Address

In Bigelow Hall, University Center, on the Belknap Campus of the University of Louisville

Reception in the Main Lounge of the University Center following the address

All events are open to the public

William Howard Schuman, new president of New York's Lincoln Center for the Performing Arts, is known by his friends as an "unusual or rare combination," a "practical visionary," and "an artist who gets things done." When one reviews his numerous achievements, it is easy to understand why he is so described. On the creative side of his career ledger, one finds that he has achieved such honors as winner of the first Pulitzer Prize ever awarded in music for his A Free Song in 1943; recipient of two Guggenheim fellowships, two citations from the New York Music Critics Circle, numerous honorary degrees, and many special commissions for musical compositions; and composer of symphonies, quartets, cantatas, concertos, and ballet scores. On the business and practical side, one notes his record as President of Julliard School of Music for the past sixteen years, director of publications with the musical firm of G. Schirmer, Inc., and teacher of music at Sarah Lawrence College.

Even in his youth, it was evident that Schuman was a "rare combination." When he was a boy at George Washington High School in Manhattan, his main interests were baseball and jazz. Although he was catcher on the high school team, he found time to form a jazz orchestra in which he played the banjo and the violin and also to write popular songs with Frank Loesser. His first formal music training was begun because he wanted to know harmony and composition for his popular songs. However, when he realized that his interest had suddenly changed to serious composing, he began to concentrate on harmony and counterpoint, to devour scores, and to attend concerts and opera. Then he entered Columbia University, completed his degree in two years, and followed it with a master's degree.

Today, at fifty-one, Schuman is certainly "an artist who gets things done." As president of the Lincoln Center, which includes the Metropolitan Opera, New York Philharmonic, Repertory Theatre, Dance and Operetta Theatre, Julliard School and Library-Museum, he holds a demanding and extremely repsonsible position. However, he still manages to slip in two hours of composing every day and also takes time each morning for a swim in one of his own pools—in basement of his house during the winter and during the summer in open-air pool in backyard of his home at New Rochelle where he lives with his wife, son, and daughter. Of his new position Mr. Schuman has said, "I am not one of those introspective artists, and as it happens, both my artistic and my administrative talents are well suited to the work at the Lincoln Center." If his ideas for the future of the Center materialize as now planned, it will truly be because he is a "practical visionary."

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P. M.

May 10, 1962

PROGRAM

Quartet for Oboe and St	erings		W. A. Mozart
Allegro			
Adagio			-
_Rondeau (Alle	gro)		
	Bobby Taylor, oboe Christine Louis, violin	Marion Korda, viola Susan Stephenson, cello	
Sonata for Clarinet and	Piano (1939)		Hindemith
Moderato Allegro Very slow Rondo (Al	legretto)		
	Billy White, clarin		
	Mary Raper, pianis	st	
Concerto No. 3	170	8	Mozart
First movement (Al	legro)		
	Charles Baxter, frenc Mary Raper, pianist		

Steinway piano

THE SCHOOL OF MUSIC of the UNIVERSITY OF LOUISVILLE

presents

The Sixteenth Jestival of Contemporary Music



May 11, 12, 13, 1962

(Please bring this program with you to the remaining concerts.)

Quaderno Musicale di Annalibera (1952)Luigi Dallapiccola

Accenti - Contrapunctus primus

Linee - Contrapunctus secundus (Canon contrario motu)

Fregi - Andantino amoroso e Contrapunctus tertius (Canon cancrizans)

Ritmi - Colore - Ombre

Quartina

Benjamin Owen, piano

INTERMISSION

- 1. Whippoorwill
- 2. Winter Reverie
- 3. Afterthoughts
- 4. Insect Orchestra
- 5. Gardener's Prayer

Martha Graham Davis, soprano; James Livingston, clarinet; Philip Noer, violin

Concerto for Violin, No. 1, Opus 15 (1950)Benjamin Britten

Moderato con moto

Vivace

Passacaglia (Andante lento)

Paul Kling, violin; George Henry, piano

STEINWAY PIANO

Prologue Barcarole

Chorale Prelude

Dialogue

Intermezzo

Song

Dance

Mildred Kemp, trombone; Jo Ann Baxter, bassoon; James Livingston, clarinet

Introduction and Theme

Variation

Interlude

Gigue

Coda

Ruth Hilton, flute; Bob Taylor, oboe; James Livingston, clarinet; Jo Ann Baxter, bassoon; James Jones, horn.

Allegro

Andante espressivo

Allegro molto

John Albrecht, trombone; Mary Raper, piano

INTERMISSION

Fast

Moderately

Slowly

As Fast As Possible

Mildred Kemp, John Albrecht, Patricia Buckner, Terry Cravens

Prelude and Dance for Brass Sextet (1961)Philip Bezanson

Leon Raper, William Wich, trumpets; James Jones, horn; Mildred Kemp, Ernest Lyon, trombones; Robert Tucci, tuba; Terry Hulick, Conductor.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PREPARATORY DEPARTMENT

presents

STUDENTS IN RECITAL

May 12, 1962

10:30 a.m.

Gardencourt

Big Brown Bear Cobbler, Cobbler

Frances Clark Library

Susan Bruning, piano (Gilligan)

Minuet Hunting Song Leopold Mozart James Hook

Constance Hawkes, piano (Gilligan)

Ländler in A

Schubert

Nancy Brain, piano (Keyes)

German Dances

Haydn

No. 1, in C major

No. 2, in B flat major

No. 3, in G major

Linda Crouch, piano (Keyes)

Little Prelude No. 3, in C minor

Hasche-Mann, Op. 15, No. 3 (from Scenes from Childhood)

Knecht Ruprecht, Op. 68, No. 12 (from Album for the Young)

Schumann

Gregory Fulkerson, piano (Keyes)

Kathleen Coleman, piano (Anderson)

Allemande and Gigue from French Suite in G major Bach
Mary Katharine Quillen, piano (Anderson)

The Submerged Cathedral

Debussy

Michael Webster, piano (Anderson)

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P.M.

May 15, 1962

PROGRAM

	PROGRAM	
Prelude (from English Suite in G	minor)	J. S. Bach
Concerto No. 2, in Eb major, K a	417	W. A. Mozart
	Duane Small, french horn (Davis) Shirley Prow, piano	
"Comfort Ye My People" (Recita "Every Valley Shall Be Exalted" (From "Messiah")	(Air)	Handel Handel
	Edwin Brand, tenor (Smith) Shirley Prow, piano	
Romance in F# major, Op. 28, No	0.2	Robert Schumann
1	Chrystine Hartstern, piano (Aldrich)	
Prelude Et Allegro	William Wilkirson, trumpet (Raper) Joyce Cornell, piano	Anthony Donato
Sonetto 123 del Petraroa .	Bobbye Ossman, piano (D. Owen)	Franz Liszt
Litaney To Music Longing	Terry Sammons, tenor (Smith) Shirley Prow, piano	Franz Schubert

Prelude and Fugue on "Christ Lay In The Bonds of Death" .

Hermann Schröder

Otto Feddern, organ (Dickinson)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P.M.

May 17, 1962

PROGRAM

Quartet for Oboe and Strings Allegro Adagio Rondeau (Allegro)	OF	4 c)	W. A. Mozart
	Taylor, oboe ine Louis, violin	Marion Korda		
CIII 150	ine Louis, violin	Susan Stepher	nson, co	ello
Prelude and Fugue in C minor (W.	к. п	Y3		J. S. Bach
	Bonnie Waugh, piano (Aldric	eh)		
Let Me Wander Not Unseen (from 1 Psalm 148 (from Cycle of Holy So				George Frederick Handel Ned Rorem
	Linda Owen, soprano (Nossa: Shirley Prow, piano	man)		
Concerto for Trumpet	(! ((!	\\·		Joseph Haydn
	Quentin Sharpenstein, tuba Robert Lam, piano	(Tucci)		
Concerto in G major Third movement	1798		•	W. A. Mozart
	Linda Loy, flute (Fuge) Robert Lam, piạno			
Trio for Trumpets Allegro moderato Lanto, ma non troppo Allegro moderato;				Burrill Phillips

Tom Giles, William Wilkirson, William Wich (Raper)

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

GARY HORTON, Baritone (pupil of Fletcher Smith)

BETTY JEAN CHATHAM, Piano

Gardencourt

8:30 p.m.

May 18, 1962

This recital is given in partial fulfillment of the requirements for the degree of Master of Music.

PROGRAM

I

Pièta, Signore .		•	•			Stradella
Mentre ti lascio,	o figlia					Mozart

П

Dichterliebe (Nos. 1 - 7) Schumann Im wunderschönen Monat Mai

Aus meinen Tränen spriessen Die Rose, die Lilie, die Taube Wenn ich in deine Augen seh' Ich will meine Seele tauchen Im Rhein, im heiligen Strome Ich grolle nicht

Do	n Quichotte à Dulcinée .				Ravel
	Chanson romanesque				
	Chanson épique				
	Chanson à boire				

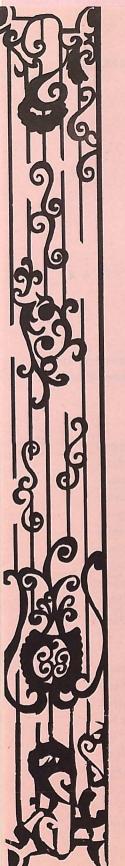
INTERMISSION

IV

Songs and Dances of Death.			•	. Mussorgsky
Lullaby				
Seranade				
Trepak				
Commander-in-Chief				

V

Rain has fallen			
The daisies			Samuel Barber
Dover Beach			
I hear an army			





MARIVAUX

LA DOUBLE SURPRISE DE L'AMOUR

FRENCH PLAYERS

UNIVERSITY OF LOUISVILLE

DIVISION OF HUMANITIES

THE HUMANITIES DIVISION, UNIVERSITY OF LOUISVILLE

PRESENTS

THE FRENCH PLAYERS

IN

LA DOUBLE SURPRISE DE L'AMOUR

BY MARIVAUX

Playhouse

May 19, 1962, 8:30 P.M. - May 20, 1962, 3:00 P.M.

Director Mary Jo Fink

Music research William Stalnaker Choreography Yvonne Abner

CAST

La Comtesse
Lélio
Colombine
Arlequin
Jacqueline
Pierre
Chanteuse
Danseuse
La Camargo
Petits Laquais

Nancy Hancock
Richard Spalding
Lynne Blough
Ben Andrews
Pamela Thompson
Duane Small
Beth Alexander
Joyce Graydon
Sally Baker
Larry Herz
Stephen Spalding

MUSICIANS

Willa Fae Williams Director

Harpsichord

Philip Noer Marion Korda John R. Binford Ruth Hilton Carolyn Hauptman

Violin Violin Violoncello Flute Oboe

Sponsor

Alliance Française

Acte I
Jardin. Chez Lélio.

Acte II

Jardin. Chez la Comtesse.

ENTRACTE (Intermission)

Acte III

Chez la Comtesse.

Stage Manager
Business Manager
Wardrobe Mistress
Répétiteuse
Promptress
Posters and sets designed by
Lighting and sets executed by
Make-up
Publicity
Call Boy
Dresser to Miss Hancock
Dresser to Miss Blough

Robert Strohman
Gordon Grant
Missy Atkinson
Polly Cochran
Gisela Allen
David Mahoney
Henry Tharp
Grayce Plymale
Eva Griffith
Robert Lawrence
Carla Stalnaker
Diana Stalnaker

Fabrics
The Fabric Shop
Hair styles by Salon de Coiffure

Curtains dyed by
Cooper's Launderette
Torchères, Flowers
Nance Floral Shoppe,
New Albany
Chandelier lustres

Chandelier lustres J. C. Penney Co.

Candelabrum Norman McKenna

Production Assistants: Nathalie Andrews, William Barnhorst, Bettye Benton, Angeline Bess, Martin Brown, Melanie Connell, Alice Covell, Sharon Crutcher, James Drane, Werner Feibes, Charles Frehse, Joseph Gibbs Glass, Howard Graham, Kenneth Groeppe, Cathy Hall, Patricia Hay, Gerhard Herz, David Huber, Nancy Kambach, Carolyn Kaufman, Helen Emily Krumpelman, Martha Lauyans, Robert Lawrence, Debbie Lipton, James Mahanes, Sara Marmion, Ronald McCray, Allen McDonogh, Susan McGlothlin, Lynne Meena, Djinn Montgomery, Nancy Oiler, Wynn Paul, Michelle Peyton, Lee Purcell, Sherrill Redmon, Kenneth Rosenbaum, Christine Rust, Donald Ryan, Barry Schneider, Sydney Schultze, Rod Scofield, Jerrylynn Seekamp, Robert F. Seitz, Hugh Skees, Diana Stalnaker, Sandi Struck, Frances Taylor, Kenneth Wessel, Daniel Upton White, James Williams, John Wiseman

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

in

RECTTAL.

STUDENTS

of

HOWARD WAGNER

May 19, 1962

Saturday, 1:30 p.m.

Gardencourt

PROGRAM

Frances Clark Library On a Windy Night Sailing. . . Douglas Rapp Strumming a Tune . Frances Clark Library Tce Cream Man . Ben Snyder At the Monkey Zoo . Frances Clark Library Cobbler, Cobbler . . . Thomas Anderson Bow Wow Wow! Running With My Kite . . . Frances Clark Library Richard Byrd English Hickory Dickory Dock Tansman A Little Song Tansman Folk Dance Camille Dean Bach Minuet in G minor Tcherepnin To and Fro Siegmeister Street Games Gloria Barnes L. Mozart Minuet in B flat major W. A. Mozart Minuet K 2, in F major Denise Hansen Schumann Soldier's March Tansman Chromatics

Peggy McMillan

Chimes

Tcherepnin

Musette in D major Two Folk Songs Bach Bartok

Herbert McMillan

Waltz in E minor, Op. 38, No. 7

Grieg

Cynthia Clarke

Sonatina in C major Spiritoso Andante Vivace Clementi

Timothy Ascolese

Prelude in F major Teasing Song Bach Bartok

Patricia Spoerl

Scherzo in D major Waltz in A minor Beethoven Schumann

Sharon Spalding

Ten Variations on "Ah! Vous dirai-je Maman" K. 265
Mozart

Linda Wolford

Steinway Piano

The Preparatory Department presents a Harp Recital by students of Taka Kling, Saturday, May 19, 4:00 p.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department

presents

A HARP RECITAL

by

STUDENTS

of

TAKA KLING

May 19, 1962 Saturday, 4:00 p.m.

Gardencourt

PROGRAM

Butterfly Waltz

Robinson

Irish Harp Trio

playing on instruments from:

Carol McClure Fadel Friedlander Mary Frentz U. S. A. England Japan

White Waltz Apple Tree

. Dewey Owens

Laura Fine (Pedal Harp)

A Little Orphan in the Snow Lost Kitten Lullaby for a Doll

Carol Anne McClure (Irish Harp)

Piece for Two Harps Mission at Santa Fe Marcel Grandjany Robert Barclay

Martha Ballard, Taka Kling (Grand Harps)

Mazurka

Schuecker

Paula Choate (Grand Harp)

A SHORT INTRODUCTION to
THE HISTORY OF THE HARP

narrated by

MTTZT FRIEDLANDER

⁻ Intermission -

Evening Song Cuckoo, Cuckoo Spring Song

German Folksongs

Fadel Friedlander (Irish Harp)

Dance of the Fish

Dewey Owens

Laura Fine (Pedal Harp)

Angelus Soupir Renie-Grandjany Marcel Tournier

Martha Ballard (Grand Harp)

Clair de Lune Chanson de la Nuit Claude Debussy Carlos Salzedo

Paula Choate (Grand Harp)

There will be a String Recital, Preparatory Department May 26, Saturday - 10:30 a.m.

JUNE 2 2:00 P.M.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Saturday, Mary 19, 1962

Gardencourt

10:30 a.m.

Etude, Op. 18, No. 3

Moszkowski

David Hays, pianist (Anderson)

Ländler in A

Schubert

Nancy Brain, pianist (Keyes)

Concerto in C major, K. 415

Mozart

Allegro - First Movement

Jennifer Ginther, pianist (Aldrich)

Steinway Piano

May 19, 1:30 p.m. Saturday - Howard Wagner's Pupils in Recital
May 19, 4:00 p.m. Saturday - Taka Kling's Pupils (Harp Recital)

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents

GRACE WHITNEY, cello GEORGE HENRY, piano

Gardencourt

4:00 p.m. PROGRAM

May 20, 1962

I

Sonata in E minor, Opus 38 Johannes Brahms
Allegro non troppo
Allegretto quasi Minuetto
Allegro

INTERMISSION

II

III

Sonata in C major, Opus 102, No. 1 Ludwig van Beethoven
Andante - Allegro vivace
Adagio - Allegro vivace

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P.M.

May 22, 1962

PROGRAM

Concerto No. 2, in E-flat major, K. 4 First movement (Allegro)	17	 W. A. Mozart
	uane Small, french horn (Davis) nirley Prow, piano	
Der Wegweiser (from "Winterreise") "Draw Near, All Ye People" Aria (fro		 Franz Schubert Felix Mendelssohn
	Gale Price, baritone (Smith) Mary Helen Romine, piano	Oliver Coll
	Mary Helen Rolline, plano	
Concerto for Bassoon Second movement (Adagio)		 C.M. von Weber
	Edward Lucas, bassoon	
	Jo Ann Baxter, piano	
O Sleep Why Dost Thou Leave Me (fro Alleluia (from "Exultate Jubilate) .	m 'Semele")	 George Frederick Handel Mozart
	everly Parrish, soprano (Smith)	
Во	obbye Ossman, piano	
Suite No. 2 for Viola Solo, Op. 131d First movement (con moto)	179	Max Reger
	Dean Delaney (Schneider)	
Impromptu		Eugene Bigot
P	atricia Buckner, trombone (Lyon)	
В	illie Cash, piano	

Steinway piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

PRESENTS

MARSHALL HADDOCK, Clarinet

assisted by

Mary Raper, piano; Philip Noer, violin; Bobby Taylor, oboe, Jo Ann Baxter, bassoon, James Jones, horn

Gardencourt

8:30 p.m.

May 23, 1962

I

II

INTERMISSION

III

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P.M.	May 24, 1962
	PROGRAM	
Concerto No. 3, for French Horn First movement (Allegro)	O	W. A. Mozart
	Danny Perry, french horn (Davis) Ruth Fossit, piano	
Christ Lag in Todesbanden Chorale Prelude: 1st Gott Fur Mi	ch, so trete	Johann Ludwig Krebs . Helmut Walcha
	Mary Kay Jones, organ (Dickinson)	
Concerto in A major, K. 622 . Third movement (Allegro)	F ILA	. Mozart
	William Watkins, clarinet (Livingston) Mary Helen Romine, piano	
Concert for Piano, in D minor, K First movement (Allegro)	. 466	Mozart
	Billie Cash, piano (Aldrich) Orchestra Part: Shirley Prow	
Morceau de concour		. A. Savard
	Guy Warren, trumpet (Raper) Shirley Prow, piano	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department

presents

in

RECITAL

STUDENTS

of

HOWARD WAGNER

May 26, 1962 Saturday, 1:30 p.m.

PROGRAM

Cobbler, Cobbler
At The Monkey Zoo. . . . Frances Clark Library

Ben Snyder

Running With My Kite
Up In The Swing . . . Frances Clark Library

Thomas Anderson

Cradle Song Folk Tune Wooden Shoes Frances Clark Library

Richard Byrd

Twinkle, Twinkle Little Star Traditional Joy and Tears Tcherepnin

Camille Dean

Minuet in B flat major

Minuet in C major

Chimes

L. Mozart

Haydn

Tcherepnin

Gloria Barnes

Allegro K 3, in B flat major Mozart Soldier's March Schumann

Denise Hansen

Three German Dances Haydn
Melody Tcherepnin
To and Fro Tcherepnin

Peggy McMillan

Vivace in C major Clementi

Belinda Hansen

Norse Song Schumann

Herbert McMillan

Prelude in F major Waltz in A minor Bach Schumann

Cynthia Clarke

Finale in A major Rondo in F major Haydn Beethoven

Timothy Ascolese

Chaconne

Pachelbel

Patricia Spoerl

Waltz in A minor, Op. 12 Important Event Grieg

Sharon Spalding

Scherzo in D major March of the Dwarfs Beethoven Grieg

Delores Greathouse

Sonata in G minor, Op. 49, Number 1
Andante
Rondo (Allegro)

Beethoven

Albert Clarke

Ten Variations on "Ah! Vous dirai-je Maman" K. 265
Mozart

Linda Wolford

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents

ERNEST E. LYON, Tenor Tuba

DORIS N. KEYES, Piano

in a recital of baroque music

Gardencourt

May 26, 1962

8:30 p.m.

PROGRAM

Sonata I, in B-flat Minor (Originally for Oboe in C Minor) Adagio Allegro Adagio Allegro Allegro		G. F. Handel
Sonata V, in E Minor (Violoncello) . Largo Allegro Largo Allegro		.Antonio Vivaldi
Sonata in F Minor (Bassoon) Andante cantabile Allegro moderato Andante		G. P. Telemann

. J. S. Bach From Suite I, in G Major (Solo Violoncello). Allemande Courante Sarabande Menuetto I & II Gigue . J. S. Bach Italian Concerto Allegro Andante Presto . Arcangelo Corelli Sonata IX, in A Major (Violin) . Preludio Giga Adagio Tempo di Gavotta

STEINWAY PIANO

Mr. Lyon uses the Besson Euphonium and Baritone.

The Department of Music Louisville Public Schools

presents

A Program of Original Music

by

Nelson Keyes

Ford Foundation Composer in Residence Ninteeen sixty-one - sixty-three

Sunday Afternoon, May Twenty-Seventh
Nineteen Hundred Sixty-Two

Three-Thirty

University of Louisville Playhouse

Belknap Campus

PROGRAM

Music for Cellos No. 2

Inter-School Cello Choir Directed by John Zurfluh, Supervisor of Music

Concertino for Cello and Orchestra

Moderato; Allegro

Barret Junior High School Orchestra Mrs. Josephine Quarles, director Dennis Stone, soloist Conducted by the composer

Night and Morn Dressed Up

Poems by Langston Hughes

Russell Junior High School Girls' Chorus Mrs. Wilma Streat, director and pianist Solos by Madeline Burl and Linda Williams

Music For Twelve Flutes

Maestoso; Allegro vivo

DuPont Manual High School Flute Choir Albert Asch, director

Four Pieces For String Orchestra

Prologue

Dance

Waltz

Folk Song

Highland Junior High School String Orchestra Rubin Sher, director

Wide, Wide in the Rose's Side

Give You a Lantern

Poems by Kenneth Patchen

Highland Junior High School Mixed Chorus Richard Spalding, director

Bandances

Allegro

Andante

Allegro vivo

Highland Junior High School Band H. Eugene Davis, director

Poems used by kind permission of copyright owners: Alfred A. Knopf for the poems by Langston Hughes, New Directions for the poems by Kenneth Patchen.

The Louisville Chapter American Guild of Organists



Presents

Marilyn Mason

Organist, University of Michigan

with

STRING ORCHESTRA

Sunday, May 27, 1962 4:00 P.M.

Christ Church Cathedral 421 South Second Street Louisville, Kentucky

PROGRAM

Marilyn Mason Faculty, University of Michigan

Concerto del Signor TorelliJohann Gottfried Walther
Sonata per OrganoPergolesi
Canonic Variations on "Vom Himmel hoch da komm ich her"BACH
Var. I. In Canone all'Ottava
Var. II. Alio modo in Canone alla Quinta
Var. III. In Canone alla Settima
Var. IV. In Canone all'Ottava per augmentationem
Var. V. L'altra sorte del Canone al rovescio:
(1) alla Sesta, (2) alla Terza, (3) alla Seconda, e (4) alla Nona.
Fantasia and Fugue in G MinorBACH
* * * * *
*Piece in Free Form, for Organ and StringsJean Langlais
*Variations on a Recitative, Op. 40Arnold Schoenberg
*Prelude and Allegro for Organ and StringsWALTER PISTON

^{*}First Performance in Louisville

Orchestra Courtesy of Music Performance Trust Fund

Violins

Harold Wich, Concertmaster Ruth French
Katherine Lurton
Joseph Klan
Mary C. Klan
Ferd. Hunziker
Carol B. Hughes
W. Allen Ament
June McCoy
Alfred A. Rauh
Patricia Skerlong
Alberta Zurfluh
Phyllis Krebs

Viola.

Virginia Schneider Carl Eckert Edna Louis Marion Korda

Cello

Grace Whitney Renato Mastropaolo William Doolittle

Bass

Jarrett Fankhauser Laurane Thorn

The Chapter is most grateful to Christ Church Cathedral, its Dean and Chapter, for the use of the organ and the church in presenting this concert.

A Reception for Guild members, Patrons and Friends, honoring the performers, will follow immediately after the program in the Cathedral House.

Patrons of The Recital Series

1961 - 1962

Advent Episcopal Church Choir Mr. and Mrs. Arthur Almstedt Mr. and Mrs. Bert Amlung Baldwin Piano Co. Dr. and Mrs. A. M. Baker Mr. and Mrs. Everett Ballard Bardstown Rd. Presbyterian Church Beechmont Methodist Church Mr. and Mrs. C. E. Bill Mr. David K. Bishop Mr. and Mrs. Ernest Blankenship Mr. and Mrs. Frank Blanning Mr. Thomas Blue, Jr. Mr. and Mrs. Russell Boucher Miss Kaye Brown Mr. and Mrs. Robinson S. Brown Mr. and Mrs. B. E. Brubaker Mrs. Dann C. Byck Miss Edith Callahan Calvary Lutheran Choir Mr. and Mrs. Jos. F. Cassady Central Presbyterian Church Chancel Choir, Douglass Blvd. Christian Church Christ Methodist Church Choir Mrs. Archibald P. Cochran Mrs. L. L. Coffee

* Deceased

Mrs. George C. Collins, Jr.
Mr. and Mrs. D. F. Conley
Mr. and Mrs. Ben T. Cooper
Dr. and Mrs. K. P. Crawford
Mrs. Robert Creager
Mrs. John F. Crone
Mr. and Mrs. Robert F. Crone
Mrs. W. M. Culter
Mrs. W. M. Culter
Mrs. A. J. Cummins
Mr. Horace W. Cutler
Dr. and Mrs. Walter Dahlin
Mr. and Mrs. Walter Dahlin
Mr. and Mrs. Pete Davey
Mrs. Emma Cooke-Davis
Mr. J. Maurice Davis
Mrs. J. Maurice Davis
Mrs. Richard Priest Dietzman
Mr. and Mrs. Wilmer H. Dickey
Mrs. Richard Priest Dietzman
Mr. and Mrs. Frank Dillon
Mr. Henry C. Edelen
Mr. and Mrs. Joseph J. Eisenbeis
Mr. and Mrs. Carl C. Ellis
Mr. and Mrs. Carl C. Ellis
Mr. Carl Ellis, Jr.
Mrs. Guy T. Ellis, Jr.
Mrs. Guy T. Ellis, Jr.
Mr. and Mrs. Percy E. Ferguson
Professor and Mrs. Samuel T. Fife
Mr. and Mrs. Howard M. Fitch
Mr. and Mrs. Robert B. French
Friends of the Guild
Miss Shirley Ann Goemmer
Mr. and Mrs. Robert Griffith

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

in

RECITAL

STUDENTS

of

JOHN CORBETT

May 28, 1962

Monday, 7:30 p.m.

PROGRAM

Tschaikowsky Polka Riley Edwards Frances Clark Library The Parade Ralph Stone Frances Clark Library Indian Tom-Toms David Simpson Aaron At The Skating Rink Joel Selker Shostakovitch Waltz Janet Perdue Aaron Chopstick Revels Dinah Hill Aaron The Breakers Lynn Bornstein

Ronna Gordon

Karen Drew

Maribeth Sproles

Children at Play

A Short Story

Old French Song

Bartok

Kabalevsky

Tschaikowsky

Ann Segura

We Sail The Ocean Blue

Gilbert and Sullivan

John Lusky

Study in C

Heller

Ruth Wuest

To A Wild Rose

MacDowell

Martha Potter

Waltz in A

Grieg

Patricia Hughes

Sonatina in C Spiritoso Clementi

Susan Stone

Pieces for Children

Bartok

Number 10 Number 21

Christopher Stowens

Warrior's Song

Heller

Joyce Perdue

Steinway Piano

University of Louisville
School of Music
Preparatory Department
presents

The

. . .

Gardencourt Chamber Music Orchestra

Richard Skerlong, Director

Terry Hulick, Guest Conductor

Soloists

Pamela Couch, violinist

Mary Summers, soprano

May 31, 1962 Thursday, 8:30 p.m.

Gardencourt

Concerto in G Minor

Antonio Vivaldi

Adagio

Allegro

Largo

Allegro

Mr. Skerlong, Director

Concerto No. 3 in G Major, K.216

Wolfgang Amadeus Mozart

Allegro

Miss Couch, violinist

Mr. Hulick, conductor

Intermission

Caro Nome, from "Rigoletto"

Miss Summers, soprano

Mr. Hulick, conductor

Symphony No. 63, in C Major "La Roxelane" Joseph Haydn

Vivace

Allegretto Piu Tosto Allegro

Menuetto

Presto

Mr. Skerlong, Director

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department presents

STUDENTS IN RECITAL

Line Michael

June 2, 1962

Saturday, 10:30 a.m.

Gardencourt

Elfin Pranks Song of the Gondolier

Frances Clark Library Frances Clark Library

Susan Blake, piano (Gilligan)

Twinkle, Twinkle Little Star Frances Clark Library Theme and Variation

Petra Robin McAllister (Keyes)

Concertino

Portnoff

Allegro Andante Cantabile Allegro

> Pamela Rhodes, violin (R. Skerlong) accompanist, Mrs. Dorothy Cornett

Baghdad Suite

Applebaum

Dance of the Harem Maidens The Sultan Speaks

Vertner Smith, piano (Baldwin)

Two-Part Invention, No. 14 in B flat major J. S. Bach Claudia Roberts, piano (Keyes)

Waltz in A flat major, Op. 39

Brahms

Cecelia Scearce, piano (Graves)

Minuet German Dance in F major German Dance in D major Haydn Haydn Haydn

Elizabeth Klein, piano (Baldwin)

Bob Spiegelhalter, trombone (Lyon) accompanist, Graeme Gilmore

Morceau Symphonique

Alexandre Guilmant

Douglas A. Deatz, trombone (Lyon) accompanist, Graeme Gilmore

Calm As The Night Bohm
. arr. Thompson
Waltz in A minor Schumann

Ellen McDuffee, piano (Baldwin)

Butterfly, Op. 43, No. 1

Grieg

Mary Wilanna Smothers, piano (Anderson)

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

STUDENTS

in

A STRING RECITAL

June 2, 1962

Saturday, 2:00 p.m.

Gardencourt

PROGRAM

Nearer My God To Thee

arranged by Maia Bang

Mason

Conti

Brahms

Purcell

Vivaldi

Mark Dahlin, violin (Schneider)

accompanist, Robin Louis (Schneider)

Romance Sans Paroles Mark Dahlin, violin (Schneider)

accompanist, Graeme Gilmore (D. Owen) Boccherini

Minuet from String Quintet

Paula Long, viola (Schneider) accompanist, Graeme Gilmore

> arranged by Herfurth Hal Newman, viola (Schneider)

Stephen Foster Medley

accompanist, Graeme Gilmore

accompanist, Graeme Gilmore

Lullaby

Clare Cummings, viola (Schneider) accompanist Alice Almond

Air

James Gordon, cello (G. Whitney) accompanist, Graeme Gilmore

First Movement - Allegro

accompanist, Graeme Gilmore

Concerto in A Minor

Robin Louis, violin (Schneider)

Rondeau En Musette

Brown Vicki Riley, viola (Schneider)

Student Concerto No. 5
Second Movement

Seitz

Leslie Major, violin accompanist, Graeme Gilmore

Salut d' Amour Orientale

Elgar Cui

Mark Cummings, cello (G. Whitney) accompanist, Graeme Gilmore

Concertino

Portnoff

Allegro Andante Cantabile

Allegro

Pamela Rhodes, violin (R. Skerlong) accompanist, Mrs. Dorothy Cornett

Student Concerto No. 2 Second Movement - Adagio

Seitz

Douglas Stockton, viola (Schneider) accompanist, Ann Gilligan

Concerto For Viola, Op. 3. First Movement - Allegro Rolla

Vivian Martin, viola (Schneider) accompanist, Kay Shields (D. Owen)

Minuet in G

Beethoven

Kathy Louis, cello (G. Whitney) accompanist, Graeme Gilmore

Air For the G. String

Virginia Ritter, viola (Schneider)

accompanist, Graeme Gilmore

Concerto in B Minor Handel-Casadesus Second Movement - Andante Ma Non Troppo

Nina Ralph, viola (Schneider) accompanist, Kay Shields

Steinway Piano

THE

CHORAL UNION

1961 - 1962

CHORAL MASTERWORKS
SERIES

FOURTH CONCERT

4:00 P.M.

June 3, 1962

CHRIST CHURCH CATHEDRAL

C H O R A L U N I O N * Walter Dahlin, Musical Director

PROGRAM

MESSE BASSE Gabriel Faure

KYRIE

GLORIA

BENEDICTUS

AGNUS DEI

Treble: Mary Treitz Organ: Gilbert Macfarlane

(OFFERING)

MISSA BREVIS in D, K. 194 W.A. Mozart KYRIE

GLORIA IN EXCELSIS DEO
CREDO IN UNUM DEUM
SANCTUS
BENEDICTUS
AGNUS DEI

Soloists:

Antoinette Booker, Ruth Morton, Michael Neely, Gary Horton

Continuo: Sam Hodges

^{*} The Choral Union is a member of the Louisville Fund

Notes on the Program

The Gradual "Sancta Maria" was written during Mozart's twenty-first year. A simple, song-like piece it is cast in ternary (ABA) form. The text is a prayer of allegiance and supplication to the Virgin Mary. Although the "Sancta Maria" is rarely heard in this country, the Motet "Ave Verum Corpus" is universally known and beloved. Mozart probably intended it to be performed by the Baden church choir on Corpus Christi day. Completed during the last year of the composer's life, this brief but eloquent statement of faith has been classified by the Mozart authority, Dr. Bernhard Paumgartner, as "one of the greatest compositions of all ages". Both works are scored for four-part chorus, string orchestra and continuo.

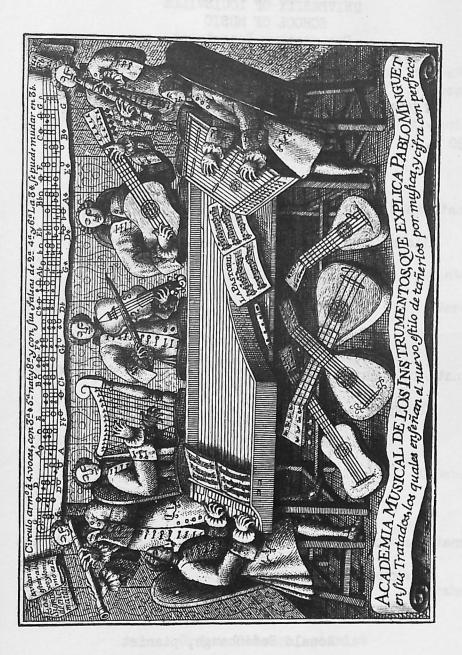
The "Messe Basse" (Low Mass) of Gabriel Faure, published in 1907, calls for treble choir, solo treble and organ. Sweet and haunting in character, the inexorable rise and fall of its vocal lines reflect a Gregorian orientation.

Mozart's "Missa Brevis in D", one of two such "little masses", was composed for performance in the Salzburg Cathedral when the composer was eighteen years old! It is scored for four-part chorus, soloists, strings (but no violas) and continuo. Full of melodic charm, using succinct contrapuntal techniques while avoiding "polyphonic texture", the "Missa Brevis in D" is one of the composer's happiest liturgical expressions.

W.O. D.

The Choral Union (formerly the University Choral Union) was organized in 1956 under the sponsorship of the University of Louisville, and is dedicated to the performance of Choral Masterworks of every age. Its membership, drawn from every segment of the community, is chosen on musical qualifications only. Publically announced auditions are held every September and at other times during the season.

SING WE ALL NOW WITH ONE ACCORD



Frontispiece from Minguer, Reglas y advertencias generales. Madrid, 1752.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

RECITAL

IN HONOR OF GRADUATING HIGH SCHOOL SENIORS

8:30 p.m.

June 4, 1962

Gardencourt

Program

Sonata in C major, K. 330

Mozart

Allegro moderato

George Joseph, pianist

Sonata in F major, K. 547

Mozart

Allegro

Kay Shields, pianist

Sonata in G major K. 283

Mozart

Allegro

Andante

Ronald Bedenbaugh, pianist

Deh vieni, non tardar from "The Marriage of Figaro" . Mozart Per la Gloria Bononcini Barbara Arnold, soprano accompanist, Linda Owen Scarlatti Le Violette Caro Nome from "Rigoletto" Verdi Mary Summers, soprano accompanist, Janet Barrett The Dancers of Delphi

Rhapsody in G minor, Op. 79, No. 2

Golliwog's Cakewalk

Brahms

Debussy

Graeme Gilmore, pianist

Bonnie Kraus, pianist

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

in

RECITAL

STUDENTS

of

DORIS OWEN

June 5, 1962 Tuesday, 8:00 p.m.

Gardencourt

PROGRAM

Sarabande in D minor Ecossaise in G major Handel Beethoven

Jean Belshoff

Twinkle Twinkle Little Star

Traditional

Lydia Binford

Singing Bells Mechanical Man Sevel - Holst Waxman

Margie Greenfield

Deserted Ballroom Forest Murmurs

Gillock

Ellen Fliegelman

Aeolian Harp

Gillock

Kathy Lyon

Sprites and Mermaids, Op. 45, No. 21

Heller

Jane Shoemaker

Waltz, Op. 123, No. 6 Jeering Song Gretchaninoff Bartok

Nancy Sanneman

Four Ecossaises March from Opus 65 Beethoven Prokofieff

Nancy Leatherman

Sonata in D major Allegro con brio Haydn

Doris Pudsell

Minuet from Fren	ch Suite in B minor	Bach
	Leslie Knox	
Humorous Dance i	n C major, Op. 17, No. 18	Grieg
	Carol Hargan	
A Giddy Girl The Little White	Donkey	Ibert
	Frona Murphy	
Fantastic Dances	, Op. 1, Nos. 1 and 2 Shost	akovitch
	Gregory Coin	
Hungarian Dance	Tunes	Bartok
	Constance Cogswell	
Feuille d'Album, Valse-Impromptu,		Grieg
	Patricia Kirkham	
Rondo from Sonat Scherzo, Op. 54,		Haydn Grieg
	Constance Karem	
Sonata in F majo Allegro	r, K. 547	Mozart
	Kay Shields	
Sonata in C majo: Andante cantab Allegretto		Mozart
	George Joseph	

EINE KLEINE NACHTMUSIK

Sponsored by the Louisville Orchestra's Women's Association

University of Louisville School of Music

Gardencourt

Friday Evening, June 15, 1962

8:30 p.m.

PROGRA M

Allegro, from Eine Kleine Nachtmusik				
Louisville String Quartet				
From Octet, Opus 166 Allegro vivace Andante un poco mosso Andante Menuetto	Schubert			
James Livingston, Clarinet Jo Ann Baxter, Bassoon James Jones, Horn	Paul Kling and Richard Skerlong, Violins Virginia Schneider, Viola Grace Whitney, Cello Betty Olliges, Double Bass			
Ricercar del primo tuono				
Pieces for Brass				
Sonata from Die Bankelsängerlieder Anonymous				
University of Louisville Brass Quintet				
Trumpets: Leon Raper, Billy Wick Horn: James Jones	Trombone: Mildred Kemp Baritone: Ernest Lyon			

From Septet, Opus 20					. Beethoven
Adagio - Allegro con brio					
Adagio cantabile					
Tempo di Menuetto					

Paul Kling, Violin Virginia Schneider, Viola Grace Whitney, Cello Betty Olliges, Double Bass

James Livingston, Clarinet Jo Ann Baxter, Bassoon James Jones, Horn

The full ensemble assisted by Good Friends

STEINWAY PIANO

Marion Karda

UNIVERSITY of LOUISVILLE

Gommencement Exercises

Sunday, June tenth Nineteen hundred and sixty-two



MAIN QUADRANGLE—BELKNAP CAMPUS Louisville, Kentucky

COMMENCEMENT CONCERT

SUNDAY, JUNE 10, 1962

6:00 P. M. — MAIN QUADRANGLE

BELKNAP CAMPUS

THE UNIVERSITY OF LOUISVILLE BAND

LEON RAPER, Director



PROGRAM

THE COURIER-JOURNAL MARCH	Robert Griffith
IRISH TUNE FROM COUNTY DERRY	arr.—Percy Grainger
FOLK SONG SUITE	R. V aughan Williams
SUITE OF OLD AMERICAN DANCES Cake Walk	Robert Russell Bennett
THE STARS AND STRIPES FOREVER	

THE COMMENCEMENT

6:30 P. M. — MAIN QUADRANGLE

Presiding:

Dr. Woodrow M. Strickler
Executive Vice President of the University

PROCESSIONAL University of Louisville Band Leon Raper, Director

(The audience is requested to stand during the Processional and)
until after the Invocation)

THE ACADEMIC PROCESSION

Presidential Party
Mayor and Board of Aldermen of City of Louisville
Jefferson County Fiscal Court
Members of the Board of Trustees
Members of the Board of Overseers
Deans and Administrative Officers
Recipients of Honors and Awards

The University Faculty:

College of Arts and Sciences
School of Medicine
School of Law
School of Dentistry
Speed Scientific School
University College
School of Music
Raymond A. Kent School of Social Work
School of Business
Southern Police Institute

Candidates for Degrees and Certificates

INVOCATION.....The Reverend H. Rhea Gray, B.A., B.D.
Director, Baptist Student Union,
University of Louisville

ADDRESS—H	High Value Man	Deputy Chief of Staff for Operations Military Air Transport Service Scott Air Force Base, Illinois
PRESENTAT	ION OF CLASS	Dr. Strickler
ACCEPTANO	CE OF CLASS	Mr. Lee P. Miller Chairman, Board of Trustees
CONFERRIN	G OF DEGREES AND C	ERTIFICATESDr. Strickler
Presentati	ion of Candidates of	
		Dean Richard L. Barber of Science, and Associate in Arts
	School of Medicine Doctor of Medicine	Dean J. Murray Kinsman
	School of LawBachelor of Laws and Bac	Dean Marlin M. Volz
	Doctor of Philosophy, Ce cation, Master of Arts, M Master of Chemical Engin ing, Master of Mechanical	Acting Dean William J. McGlothlin rtificate in Advanced Studies in Edu- aster of Science, Master of Education, eering, Master of Electrical Engineer- Engineering, Master of Music, Master Master of Business Administration
		Dean Raymond E. Myers and Certificate in Dental Hygiene
	Bachelor of Chemical Eng	Dean R. C. Ernst ineering, Bachelor of Civil Engineer-l Engineering, and Bachelor of Me-
The	School of Music Bachelor of Music and Ba	Dean Robert Whitney
	Raymond A. Kent School Master of Science in Socia	of Social WorkDean A. L. Lincoln l Work
	School of Business Bachelor of Science in Con	Dean John R. Craf

PRESENTATION OF RECOGNITION PLAQUES FOR 25 YEARS OF SERVICE TO THE UNIVERSITY......Dr. Strickler

ALMA MATER and ALUMNI SONG......James Powell, SSS '47, John Newton Young, A & S.

(Audience and Band) Singing led by Mr. Gary Horton (M.Mus., 1962)

(The audience is requested to stand during the Alma Mater Song and until after the Benediction)

We thy loyal sons now stand,
To sing thy highest praise,
With deepest rev'rence in our hearts,
For these our college days.
Thy honor true we all defend,
'Tis known we love thee well.
Our thoughts for years to come will be
Of thee, our U. of L.

Now our thoughts go back to you,
Our Alma Mater dear,
To days gone by with friends we loved
Now scattered far and near.
On shaded walks and campus green,
Your sons and daughters true,
With voices raised and spirits high,
Sing loud their praise to you.

BENEDICTION			Mr.	Gray
RECESSIONAL.	University	of	Louisville	Band

(During the Recessional the audience will please remain seated until the graduates have marched out)

NOTE: The distinctive colors in the hoods and the tassels of the caps accord with the following table:

Commerce Dentistry Education Engineering Law	Lilac Light Blue Orange	Medicine Music Philosophy Science Social Work	Pink Blue Yellow
Law	Purple	Social Work	Citron
Liberal Arts and Journa		Theology	Scarlet

PRIZES, HONORS, AND AWARDS, 1961-62 (Seniors)

COLLEGE OF ARTS AND SCIENCES

WOODCOCK MEDAL
Bettye Cantrell Lundquist

STUDENT COUNCIL AWARD (OUTSTANDING SENIOR)
Eva Mae Griffith

SIGMA KAPPA AWARD (OUTSTANDING SENIOR WOMAN)
Bettye Cantrell Lundquist

AMERICAN CHEMICAL SOCIETY, LOUISVILLE SECTION, AWARD
Bettye Cantrell Lundquist

LOUISVILLE ENGINEERING AND SCIENTIFIC SOCIETIES AWARD
Bettye Cantrell Lundquist

Maud Blanc Harris Award of Merit in International Studies Steve F. Kime (1961-62) Steve F. Kime (1960-61)

Joe Wilkes Award in Education

Dorothy Tuell Basham

ELECTIONS TO WOODCOCK SOCIETY

Anita Louise Baldwin Dorothy Tuell Basham John Alexander Bryan Judith A. Campbell Bronston D. Cass Nelson L. Dawson Barbara Sue Downing L. Elizabeth Vater Florence Lois S. Foulke Jane Price Harmon Linda Lee Harpring James Boyd Hayden Leo R. Ingle, Jr. Steve Francis Kime Sharon Storms Landis Bettye Cantrell Lundquist

Sharron Ann McDonald Sharon McMaken Philip Garcin Malone Joseph William Mattingly F. Kurtz Reader David B. Roberts Linda Lee Robinson Edward Lewis Wolfgang Scofield Marshall Rich Sack Jerry Walter Seligman Robert E. Stephens Bobbi Stiers Marydella Thomas Thomas Rudd Westbrook Frank Gilbreath Wilkes Thomas Frank Ziemer

ELECTIONS TO SIGMA PI SIGMA PHYSICS HONORARY FRATERNITY (SENIORS)

John Alexander Bryan Linda Lee Harpring Charles O. Horton Thomas Owens Linda Lee Robinson Thomas Rudd Westbrook

ELECTIONS TO THE UNIVERSITY OF LOUISVILLE CHAPTER SOCIETY OF THE SIGMA XI

Bettye Cantrell Lundquist

Thomas Rudd Westbrook

ELECTIONS TO KAPPA DELTA PI HONORARY EDUCATION FRATERNITY (SENIORS)

Dorothy Tuell Basham Jane Price Harmon Helen Marie Hodges Mary Hardin Robison Marydella Thomas

Ensigns United States Navy

William Robert Blakeley

Dock Heard Davis Ronald Edward McCray

SECOND LIEUTENANTS
UNITED STATES MARINE CORPS

James Boyd Hayden

Edward Vincent Kuzela

American War Mothers' Gold Medal James Boyd Hayden

CHICAGO TRIBUNE SILVER MEDAL Richard Bruce Jackman

OUTSTANDING MARINE CORPS GRADUATE AWARD
Richard Bruce Jackman

CHICAGO TRIBUNE GOLD MEDAL
Steve Francis Kime

OUTSTANDING NAVY GRADUATE
Steve Francis Kime

Sixth District Veterans of Foreign Wars Award
John A. Wiseman

Jefferson Post American Legion Medal William Robert Blakeley

VICTORY TROPHY AWARD
Richard Bruce Jackman

SECOND LIEUTENANTS UNITED STATES AIR FORCE RESERVE

Arthur William Ahl Paul Gerald Hammock Richard Leo Harrod Norman Louis Koch

ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY HONOR SOCIETY (SENIORS)

Anita Louise Baldwin
Dorothy Tuell Basham
Frances Burnett Blevins
Bronston D. Cass
Peggy Choate
Jennye Penick Cox
Nelson L. Dawson
Barbara Sue Downing
L. Elizabeth Vater Florence
Lois S. Foulke
Marcia Leslie Franklin
Ruth Giuffria
Jane Price Harmon
Linda Lee Harpring

Leo R. Ingle, Jr. Steve Francis Kime Sharon Storms Landis
Bettye Cantrell Lundquist
Sharron Ann McDonald
Sharon McMaken
Philip Garcin Malone
Joseph William Mattingly
Thomas Owens
F. Kurtz Reader
Linda Lee Robinson
Dixie Lee Rowe
Edward Lewis Wolfgang Scofield
Basil Sekula, Jr.
Jerry Walter Seligman
Robert E. Stephens
Bobbi Stiers

Thomas Rudd Westbrook

OMICRON DELTA KAPPA AWARD
Thomas Rudd Westbrook

ELECTIONS TO UNIVERSITY OF LOUISVILLE HONORARY
CHEMISTRY SOCIETY (SENIORS)
Joaquin Alfredo Lubkowitz

ELECTIONS TO DELTA PHI ALPHA NATIONAL HONORARY
GERMAN FRATERNITY

Lois S. Foulke Linda Lee Harpring Charlotte Marie Schmidt Edward Lewis Wolfgang Scofield Thomas Rudd Westbrook Frank Gilbreath Wilkes

ELECTIONS TO MORTAR BOARD (SENIORS)

Dorothy Tuell Basham Peggy Choate Lynne Katheryn Craig Lois Duckworth Eva Mae Griffith Nancy Hancock

Jane Price Harmon

Toyce Jeanine Hemdahl Bettye Cantrell Lundquist Marian Louise Page Linda Lee Robinson Mary Helen Romine Dixie Lee Rowe

Charlotte Marie Schmidt

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN Universities and Colleges (Seniors)

Margaret Jane Choate Dock Heard Davis Lois Duckworth Eva Mae Griffith Steve Francis Kime

Bettye Cantrell Lundquist Marian Louise Page Linda Lee Robinson Dixie Lee Rowe

Charlotte Marie Schmidt

ELECTIONS TO PI SIGMA ALPHA NATIONAL HONORARY POLITICAL SCIENCE FRATERNITY (SENIORS)

V. Wayne Edwards Richard Bruce Jackman

Joseph William Mattingly Patricia Ann Williams

SCHOOL OF MEDICINE

THE DR. NORVIN GREEN MEMORIAL PRIZE John Anthony Wente, Jr.

THE DEAN'S AWARD FOR SCHOLARSHIP Thomas S. Caras

THE DR. PARISH B. CLEVELAND ACHIEVEMENT AWARD William Thomas Moore

> OMICRON DELTA KAPPA AWARD Barney Edwin Elliott, Jr.

THE C. V. MOSBY COMPANY PRIZES Herbert Ross Booth Bernard Damon Greenwell

> LOUISVILLE PEDIATRIC SOCIETY AWARD Anna Margaret McHargue

> THE DR. ADOLPH O. PFINGST AWARD H. W. Ford

American Medical Women's Association Scholastic Citation Anna Margaret McHargue

Merck Manual Award

John Edward Downing David J. Drutz

THE JOHN SNOW AWARD IN ANESTHESIA Larry A. Raymond

SCHEARD-SANFORD AWARD
John Edward Downing

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY (SENIORS)

John Edward Downing Bernard Damon Greenwell
Anna Margaret McHargue

ELECTIONS TO ALPHA OMEGA ALPHA NATIONAL HONORARY FRATERNITY (SENIORS)

Herbert Ross Booth
Arthur Raymond Brooker, Jr.
Anna Margaret McHargue
Larry A. Raymond
John Edward Downing
Lawrence G. Goldberg
Allan Rausen Goretsky
Bernard Damon Greenwell
Hal Edward Houston, Jr.
Anna Margaret McHargue
Larry A. Raymond
Ronald Lee Rogers
John Janis Rosental
Joseph Maurice Scanlan
John Malcolm Stoeckinger

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES (SENIORS)

Barney Edwin Elliott, Jr. Olson Huff
Bernard Damon Greenwell Anna Margaret McHargue

SCHOOL OF LAW

DELTA THETA PHI ACHIEVEMENT AWARD

Lamont Leo Hagan

LAWYER'S TITLE OF KENTUCKY, INC. AWARD Walter William Krieger, Jr.

PHI ALPHA DELTA OUTSTANDING SENIOR AWARD James David Grissom

KAPPA BETA PI OUTSTANDING WOMAN STUDENT Barbara Ann Buchanan

OMICRON DELTA KAPPA SPECIAL AWARD Walter William Krieger, Jr.

Louisville Title Insurance Company Award

Lamont Leo Hagan Walter William Krieger, Jr.

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

Lamont Leo Hagan Walter William Krieger, Jr.
Robert Henry Malone, Jr.

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN UNIVERSITIES AND COLLEGES

James David Grissom Walter William Krieger, Jr. Lamont Leo Hagan Robert Henry Malone, Jr.

James David Grissom

David J. Thompson, Jr.

James Thompson

ELECTIONS TO THE BRIEFING SERVICE STAFF

James David Grissom

Lamont Leo Hagan

Bernard Dominic Leachman, Jr.

Walter William Krieger, Jr.

Robert Henry Malone

JUDICIAL ASSISTANCESHIP PROGRAM AWARDS

Daniel B. Burke, Jr.

Walter Lamberth Cato, Jr.

Thomas Dale Emberton
Donald Joseph La Duke
W. Terry McBrayer

William Anthony McHugh, Jr.
Richard Donald Remmers
Robert Lee Silberstein, Jr.
James L. Simpson, III
Reid Edgington Smith, Jr.
James Paul Sohan

GRADUATE SCHOOL

ELECTIONS TO KAPPA DELTA PI

Jean Proctor Bornwasser

Veneda Madison Corum

Anna Louise Woodward

ELECTIONS TO PHI LAMBDA UPSILON (Beta Delta Chapter) formerly Chemical Honor Society

Daniel Edward Burke John Howard Cosgrove

Burns Davis Joe Travis Leach Kenneth A. Musselman Clyde Franklin Parrish William Henry Rivera Cody Embert Staples

ELECTIONS TO SIGMA XI ALL UNIVERSITY HONOR SOCIETY FULL MEMBERSHIP

Burns Davis

Cody Embert Staples

ASSOCIATE MEMBERSHIP

Roy J. Ayres
Daniel Edward Burke
Ping-Wang Chiang
John Howard Cosgrove
Donald L. Elbert
Edmund J. Gohmann, Jr.
John Roberts Hoard
H. Richard Kreke
Richard Mansfield Lane

Joe Travis Leach
Ethel Weeter Lovell
Wordie H. Parr
Clyde Franklin Parrish
David B. Pollock
Donna Lou Redmond
William Henry Rivera
Ronald Eugene Sturgeon
Donald R. Tindall

Robert Edgerton Watling

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN Cody Embert Staples

ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY SOCIETY

John Howard Cosgrove Burns Davis Donald Mark Fiene Sonia Gordon Hess Gary Mack Horton Barbara S. Maurer W. L. Minckley Kenneth A. Musselman Bernice Burgess Ross Cody Embert Staples Donald R. Tindall Joseph Anthony Wittreich, Jr.

SCHOOL OF DENTISTRY

ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY
HONOR SOCIETY

Thomas H. Hughes, Jr.

Henry Wade Wampler Frank E. Weber

ELECTIONS TO OMICRON KAPPA UPSILON NATIONAL SCHOLASTIC HONOR SOCIETY

William Howard Grau Thomas H. Hughes, Jr. Gilbert V. Mueller, Jr. James Clyde Murphy Daniel Ray Trinler, Jr. Henry Wade Wampler

Frank E. Weber

BETA DELTA FRATERNITY AWARDS

Garland Darrell Godsey William Howard Grau Thomas H. Hughes, Jr. Marlin Charles Jones Benjamin F. Kepley Donald W. McCarter Gilbert V. Mueller, Jr. James Clyde Murphy Charles Louis Owsley
Carl R. Payne
James Ethan Phillips
Charles Tolliver, Jr.
Daniel Ray Trinler, Jr.
William Holman Tudor
Henry Wade Wampler
Frank E. Weber

PHI DELTA FRATERNITY AWARDS

Adlie F. Brown, Jr.
Bennie Shelton Dukes, Jr.
Garland Darrell Godsey
William Howard Grau
Stewart Richard Halbauer
Thomas H. Hughes, Jr.
Marlin Charles Jones
Letcher Langston, Jr.

Gilbert V. Mueller, Jr.
James Clyde Murphy
Carl R. Payne
James Ethan Phillips
Daniel Ray Trinler, Jr.
William Holman Tudor
Henry Wade Wampler
Frank E. Weber

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN UNIVERSITIES AND COLLEGES

James Clyde Murphy

Henry Wade Wampler Frank E. Weber

THE C. V. MOSBY AWARD

William Howard Grau Thomas H. Hughes, Jr. Gilbert V. Mueller, Jr. James Clyde Murphy Henry Wade Wampler American Society of Dentistry for Children Certificate of Award Thomas H. Hughes, Jr.

American Academy of Dental Medicine Award Frank E. Weber

STUDENT COUNCIL AWARD FOR OUTSTANDING SENIOR Henry Wade Wampler

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING SENIOR
Henry Wade Wampler

Alpha Omega Scholarship Award Henry Wade Wampler

AMERICAN ACADEMY OF ORAL ROENTGENOLOGY AWARD Gilbert V. Mueller, Jr.

International College of Dentists Award Daniel Ray Trinler, Jr.

KENTUCKY DENTAL HYGIENISTS ASSOCIATION AWARD

Cornelia Carter Becker

SPEED SCIENTIFIC SCHOOL

Lewis Streng Scholarship Award Morgan Stuart Waugh

Bennett M. Brigman Award William S. Alper

THETA TAU AWARD Walter A. Bishoff, Jr.

THE WILLIAM S. SPEED AWARD George Frederick Schmitt, Jr.

Speed School Alumni Award
Stephen Marsch Thrasher, Jr. George Frederick Schmitt, Jr.

TRIANGLE FRATERNITY AWARD FOR ACHIEVEMENT Randall Coleman Fowler

ELECTIONS TO PHI LAMBDA UPSILON

William Mansfield Gramig, Jr.

George Frederick Schmitt, Jr.

OMICRON DELTA KAPPA SELECTION John Everett Kercheval

LOUISVILLE ENGINEERING & SCIENTIFIC SOCIETIES COUNCIL AWARD

Morgan Stuart Waugh

ELECTIONS TO SIGMA TAU

John Lewis Aker Walter A. Bishoff, Jr. Carl Tyler Case Charles Thomas Lutes Bernard Francis Schunicht Stephen Marsch Thrasher, Jr.

ELECTIONS TO OMICRON DELTA KAPPA

Walter A. Bishoff, Jr. John O. Burckle James Robert Day Egbert Davis Maynard, Jr. George Frederick Schmitt, Jr. Stephen Marsch Thrasher, Jr.

Morgan Stuart Waugh

ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY HONOR SOCIETY

William S. Alper Maurice S. Bacon John Thomas Breitbeil Donald W. Brown Archibald L. Elam William Mansfield Gramig, Jr.
John Everett Kercheval
David Reid Merritt
William Edward Mullins
Morgan Stuart Waugh

SPEED SCIENTIFIC SCHOOL STUDENT COUNCIL AWARDS

James Robert Day Gerald George Grattan Charles Thomas Lutes Egbert Davis Maynard, Jr. Roger Elliot Mitchell Robert L. Nevitt George Frederick Schmitt, Jr. Bernard Francis Schunicht

Stephen Marsch Thrasher, Jr.

ELECTIONS TO WHO'S WHO IN AMERICAN COLLEGES AND UNIVERSITIES

William S. Alper John Everett Kercheval Thomas Floyd Rich Stephen Marsch Thrasher, Jr.

Morgan Stuart Waugh

DISTINGUISHED AIR FORCE GRADUATE AWARD

Bruce Marshall Beale

Egbert Davis Maynard, Jr.

Daniel R. Seger

THE AIR FORCE ASSOCIATION AWARD

Daniel R. Seger

THE CHICAGO TRIBUNE GOLD MEDAL AWARD Stephen Marsch Thrasher, Jr.

THE CHICAGO TRIBUNE SILVER MEDAL AWARD
Thomas J. Berkey

Ensigns United States Navy

Thomas Joe Berkey Charles Fleming Durbin Clydus Max Fentress George William Hogg Thomas Floyd Rich Stephen Marsch Thrasher, Jr.

Ensigns United States Naval Reserve Gerald Robert Happle

SECOND LIEUTENANT
UNITED STATES AIR FORCE RESERVE

Bruce Marshall Beale Carl Tyler Case Egbert Davis Maynard, Jr. George Frederick Schmitt, Jr. Daniel R. Seger David Warren Wright

UNIVERSITY COLLEGE

LOUISVILLE CHAPTER, NATIONAL ASSOCIATION OF ACCOUNTANTS
AWARD FOR HIGHEST GRADE AVERAGE IN ACCOUNTING
James L. Morrison

Award for Outstanding Scholastic Average in University College Ruth Giuffria

Award for Outstanding Scholastic Average for Men in University College Dale Ralph Detlefs

> AWARD FOR LEADERSHIP Francis Gilbert Stein

SCHOOL OF MUSIC

First Annual School of Music Alumni Award William John Albrecht, Jr.

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN
AMERICAN UNIVERSITIES AND COLLEGES

Nancy Fran Hancock

Mary Helen Romine

ELECTION TO PHI KAPPA PHI Mary Helen Romine

ELECTION TO OMICRON DELTA KAPPA Gary Mack Horton

RAYMOND A. KENT SCHOOL OF SOCIAL WORK

ELECTION TO OMICRON DELTA KAPPA Richard H. Harris

ELECTION TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY
John Nathaniel Roper

ELECTION TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES

Richard J. Walker

SCHOOL OF BUSINESS

SCHOOL OF BUSINESS ALUMNI AWARD
Thomas R. Davidson

HARRY W. CASTLEMAN LIFE INSURANCE AWARD

John Philip Sekeres

CITIZENS FIDELITY BANK AND TRUST COMPANY ESSAY PRIZES

Joseph Thomas Burkhardt

John Philip Sekeres

J. J. B. HILLIARD AND SON INVESTMENT AWARD Walter Cowles Faison

First National Lincoln Bank Banking and Finance Award

James William Gallaway

LOUISVILLE TITLE COMPANY VALEDICTORIAN AWARD
Richard Edmond Rogers

NORTHWESTERN MUTUAL LIFE INSURANCE COMPANY
SALUTATORIAN AWARD
Gilbert Steinmetz Mann

LOUISVILLE REAL ESTATE BOARD SCHOLARSHIP
Thomas R. Davidson

WELENKEN AND MASTER ACCOUNTING SCHOLARSHIP
Gilbert Steinmetz Mann

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

Thomas R. Davidson Joseph M. Diehl David P. Klosterman Gilbert Steinmetz Mann Richard Edmond Rogers

OMICRON DELTA KAPPA AWARD
Thomas R. Davidson

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN COLLEGES AND UNIVERSITIES

Thomas R. Davidson

Richard Edmond Rogers Samuel W. Stearman

SECOND LIEUTENANTS
UNITED STATES AIR FORCE RESERVE

Clifford Stanley Deetsch William M. DeHart Dana Brook Huoni Charles Michael Ozment Lloyd L. Poulter, Jr. William Rice Shaver

KENTUCKY AIR NATIONAL GUARD MERKEL MEMORIAL AWARD Charles Michael Ozment

Professor of Air Science Award Lloyd L. Poulter, Jr.

FIFTH DISTRICT AMERICAN LEGION AIR AWARD

Dana Brook Huoni

SECOND LIEUTENANTS
UNITED STATES MARINE CORPS

Joseph Thomas Burkhardt James William Gallaway

Naval Reserve Officers Training Corps Sixth District VFW Citizenship Award Medal Joseph Thomas Burkhardt

DEGREES AND CERTIFICATES 1961-1962

BACHELOR OF ARTS

June 10, 1962

Larry Jean Alt Minda Ruth Ashkenaz Junius Verne Beaver, Jr. William Robert Blakeley Judith Anne Block Anita Raye Bratcher John Alexander Bryan Cordelia Hughes Burton Judith M. Campbell Margaret Jane Choate Betty Ann Christian David Paul Chynoweth Jane Rogers Clay Benedict Rodman Corrigan Lynne Katheryn Craig Bob M. Crider Katherine Dailey Dock Heard Davis Robert Talcott DePree Elizabeth M. Dietrich Lois Duckworth V. Wayne Edwards Patricia Ann Ernst Joseph A. Fachinger Walter Cowles Faison Ann Peaslee Farnsley

***Lois S. Foulke ***Ruth Giuffria Cora Sue Golden

Gordon Paul Grant Eva Mae Griffith Anne Frances Hanley

Norman L. Hanson
**Jane Price Harmon

Donald Lee Haverstock
*James Boyd Hayden
Wendell Key Henning

William Edman Hermann Robert Miller Heyward Charles A. Hodapp Floyd Earl Horsley, Jr. James Larry Houk

Richard Bruce Jackman Frances Arletta Jones

*With Honors

**With High Honors

John Wesley Key, Jr. John Lucas Kiesel ***Steve Francis Kime Edward J. Klump, Jr. Edward Vincent Kuzela Bruce Kenneth Lane Ann Lawson Clyde B. Lee Linda Engle Leonard Stewart Warren Lovelace Richard Walter Lutz Ronald Edward McCray *Sharron Ann McDonald Jimmy L. McFarland *Sharon McMaken Sandra Martine McNeill David L. Mahoney *Philip Garcin Malone Bronston Thomas Mayes David Ray Melendy Charles E. Miller Carol Ann McFadden Moore Patti Ann Moss Lawrence R. Mudd Joyce Nathan Rosalind Parnes Edwin Wynn Paul Charles R. Peters Phyllis Ann Pohl Dennis R. Preston Frank William Quick, II Gordon W. Quisenberry James Edwin Ratliff Ernest Jerome Ray, Jr. Tom Ray Joan F. Robinson Dixie Lee Rowe Gerald C. Rudd Donald Joseph Ryan Jane Elisabeth Scales Mary Louise Schindel Charlotte Marie Schmidt Barry R. Schneider

Rosalind Lois Sherman

^{***}With Highest Honors

BACHELOR OF ARTS (Continued)

Carol Kennedy Shields
Harold Wayne Sidebottom
Gail Berwick Smith
Donald William Smock
Margaret Louise Speckman
*Bobbi Stiers
Eliza Lovett Stout
Judith Smyser Swindler
*Marydella Thomas

Kenneth J. Wessel, Jr.

***Thomas Rudd Westbrook
Richard Duncan Wheatley

*Frank Gilbreath Wilkes
Don H. Wilson
John A. Wiseman
Marianne Einars Witten
James Henry Wright, II
Charles B. Wunderlich, III

January 27, 1962

Leo C. Arnold *Anita Louise Baldwin Marjorie Judith Berman Orval Curtis Davis *Nelson L. Dawson Neal E. Denkler Dexter DeVore, Jr. Judith Fair McCrery Drescher Margaret Boaz Faison Mary Manners Feiock Irvin Daniel Foley Marcia Leslie Franklin Paul Gerald Hammock Albert Russell Jones David Kelman Henry B. McFerran Charles F. McKnight, Jr. James Stuart Marcum

Joseph William Mattingly Oral Louis Miller Charles Lewis Moberly Sidney P. O'Nan, Jr. Richard Charles Porter, Jr. Jane Reading Donald Glenn Rushing Virginia Young Shirley Lester L. Shockley Robert Owen Shuck Rebecca Sisco Ruth E. Street Barbara Jean Summerfield Alice Jean Tarbell Cynthia Fontaine Wade Dannie J. Weber Jerry H. Whitfield Patricia Ann Williams

August 26, 1961

Thomas Paul Barnes
John G. Barrow
June Heaton Bratcher
John Harrod Buhner
*Bronston D. Cass
Charles Theodore Cauble, Jr.
Donald J. Cook
Melvin S. Davis
James Paul Demetree
G. Thelma Dynes
Robert Fletcher

Carol Kling Gibson
Gary D. Givens
Sue Taylor Grafton
James W. Hamilton
Richard Leo Harrod
Phyllis Marjorie Heeren
Jesse M. Howard, III
*Leo R. Ingle, Jr.
Agnes Colcord Jeffries
Robert Gene Johnson
Norman Louis Koch

^{*}With Honors

^{***}With Highest Honors

BACHELOR OF ARTS (Continued)

Angela Marie Marchese
Edward Albert Newman
Donald Lee Payne
Nelson Allen Perry
Henry Morrison Reed, III
Britton Withers Sanders

*Edward Lewis Wolfgang Scofield

Etta N. Shouley
Margaret Chumbler Skaggs
Robert E. Stephens
Thomas Frank Stewart
Ruby Faye Sublett
Richard J. Welch
Norma Lee Whitten

Thomas Frank Ziemer

BACHELOR OF SCIENCE

June 10, 1962

Lynn Otis Armstrong C. Elise Atkinson *Jean Louise Baltzell *Dorothy Tuell Basham Lloyd William Browning, Jr. Nancy Eileen Byrne William George Carlin Joseph Henry Cecil Mary Catherine Coffman James Oren Davis Nina Belle Duff Jean Carroll Fleischer Norris Smith Garot Randall Lee Garriott John Harvey Green Nancy Kaye Hickman *Helen Marie Hodges *W. Dale Hopkins Rolf M. Huseby Gail Weinberg Levy Thomas Leo Lichtenberg David John Long Joaquin Alfredo Lubkowitz

***Bettye Cantrell Lundquist Gertrude G. Martin Sharon Lee Noel Enoch Eli Olsen, Jr. *William Carlos Olsen *Marian Louise Page William A. Paulley William F. Pearse Lena May Phillips John Nelson Ray Rosella Reeves John Chandler Reiche Daniel Jay Renkes Irene L. Rice Anna L. Roberts ***Linda Lee Robinson Mary Hardin Robison Jean Frances Scales Hugh P. Skidmore, Jr.

Karen Berg Smith

Morey Glenn Stinson

Charles Eugene Stuber

Anna Catron Thurman

Charles Rhea Young

January 27, 1962

Arthur William Ahl Archie Lee Boston Jennye Penick Cox Harold Lee Craig Earl Vincent Driskell, Jr. Alvine C. Epperson Katherine Jane Ernst *L. Elizabeth Vater Florence Karen Jane Funk Judith Krapohl Gibson Mae Groseclose Patricia Anne Hatcher James M. Hoffman Charles O. Horton

^{*}With Honors

^{***}With Highest Honors

BACHELOR OF SCIENCE (Continued)

Mara Klavins Mary Elizabeth Milbourn Charles Ernest Norton Anna Mae Pailin Hubert Lee Parrish Mary Alice Pease
Janice Lee Quillman
Thelma Claggett Reed
*Carol Brenner Tobe
Clifford E. Troy
Mattie Edna Williams

August 26, 1961

Howard Abroms Jean Franklin Baker Raymond Dale Beickman *Frances Burnett Blevins George Eli Bolus Charles E. Broadus Helen Emily Brooke Robert Joseph Brown Paul T. Butler Mary Regina Meyer Cady Anna Louise Chapman Doris A. Collicutt Kathleen W. Cooper Virginia P. Costel Jane Wright Curtis Bruce A. Daunhauer Phyllis Rinehart Dodd *Barbara Sue Downing Beverly June Eaton George Fields, Jr. Helen Wheatley Freepartner Carolyn Lewis Fuller Andre George Gandin Amelia Lynn Glockner Mary Belle Grant Delsie F. Hardison *Linda Lee Harpring Dixie Howser

Neomia B. Hydes Virginia Milner Imhoff Vivian P. Irwin Sadye F. Kleinman Peter Kowalczyk *Sharon Storms Landis Eugene Stuart Lee Opal McKinney Lewis Frances Jones Masden Frances H. Miller Ida Mae Cross Nebel Robbie Neighbors Eloise B. Ormsby Mary Belle Osborne *Thomas Owens Lucy B. Perry Lela Jo Corbin Pickett Mildred A. Purdom Edna Mae Reeser David B. Roberts Helen Lee Brown Russell Marshall Rich Sack Basil Sekula, Jr. Jerry Walter Seligman Howard Stacey Kenneth F. Von Roenn John H. Wafford Catherine A. Watson LaWanda Richardson Wilcher

ASSOCIATE IN ARTS

June 10, 1962

Charles T. Crume, Jr.

Larry G. Townsend

January 27, 1962

George A. Duncan

Kenneth Allen Hall

*With Honors

Associate in Arts (Continued) August 26, 1961

Leander Johnson, Jr.

Millicent Phillips McLean

DOCTOR OF MEDICINE

June 10, 1962

Clarence Miller Ashburn Glenn Franklin DeMarcus Baird George F. Berry, Sr. Herbert Ross Booth Thomas R. Brandstetter Arthur Raymond Brooker, Jr. Robert Kendall Brown Thomas S. Caras William Jackson Carey Burton J. Cohen Stephen F. Collins James D. Crase Fielding W. Daniel James Walton Debnam, Jr. Jean W. de Constant Joseph Michael Dew Philip Dodell John Edward Downing David J. Drutz Barney Edwin Elliott, Jr. George Greene Ellis Keith Errett Ellis Herbert G. Erhart, Jr. John David Fielding, Jr. Stuart A. Fink H. W. Ford Veryl Fell Frye, Jr. Samuel Watt Gehring, II Lawrence G. Goldberg Allan Rausen Goretsky Bernard Damon Greenwell Michael Anthony Greenwell Samuel E. Halpern Vernon F. Hart Stefan Hassold Gary A. Hogge James Archer Holbrook Fridolin Scott Horlander Hal Edward Houston, Jr.

Olson Huff Robert Leslie Ilaria Billy Toe Tackson Van Ransler Jenkins Jay Robert Julius Donald Bruce Katz Michael Glenn Kemper Edward Everett Landis, Jr. David Joseph Langenbrunner David Long Lawrence William Thompson Layne Tames Keith Linville Anna Margaret McHargue Donald L. Mansfield Joan Elyse Mattingly Franklin Carl Miller Wally Olson Montgomery Randall Bradley Moore William Thomas Moore Chester Henry Morris Robert R. O'Connor Floyd G. Poore Larry A. Raymond Ronald Lee Rogers John Janis Rosental Joseph Maurice Scanlan E. B. Schoenbachler Michael P. Small Robert E. Spencer Orville John Stein John Malcolm Stoeckinger Betty Wetzig Stratford Robert L. Suttles Michael D. Thomas Edward Claude Thompson Russell Lee Travis Billy Hurt Wells John Anthony Wente, Jr. Ray H. Wolf

Ardy C. Wright

December 2, 1961

Harold Wilbur Owens Thomas Rodney Watson

CERTIFICATE IN MEDICAL TECHNOLOGY

September 8, 1961

Raymond Dale Beickman

Mara Klavins Bettye La Verne Smith

July 1, 1961

Rosella E. Jaegers

Mary Ann H. Roberts Joyce Ann Wiedemer

BACHELOR OF LAWS

June 10, 1962

David L. Beckman
Daniel Bernard Burke, Jr.
Walter Lamberth Cato, Jr.
Edward L. Clark
Thomas Dale Emberton
John Richard Garry, Jr.
James David Grissom
Lamont Leo Hagan
Thomas F. Hardesty
Carroll Hubbard, Jr.
August Alfred Klapheke
Walter William Krieger, Jr.

Donald Joseph La Duke
Bernard Dominic Leachman, Jr.
W. Terry McBrayer
William Anthony McHugh, Jr.
Henry Maeser
Robert Henry Malone, Jr.
Richard Donald Remmers
Robert Lee Silberstein, Jr.
James L. Simpson, III
Reid Edgington Smith, Jr.
James Paul Sohan
David J. Thompson, Jr.

James Thompson

January 20, 1962

John Marshall Berry, Jr. Robert G. Breetz George William Brown Robert J. Brown Barbara Ann Buchanan James W. Burns William Victor Corbett Richard James Cronin Earnest J. Eubanks John Joseph Ford

Charles William Hoodenpyl, Jr. Jerry W. Nall Gilbert Hale Nutt James Keith Proffitt Eaton E. Randles Robert R. Riggle E. Michael Runner Larry Gene Stephens John Cottingham Thrapp Donald Dirk Wagoner

BACHELOR OF SCIENCE IN LAW

June 10, 1962

Cletus E. Amlung Britain Hamilton Bryant Allen K. Gailor Charles Woodford Rolph Harry Dean Shapiro Allan Weiss

BACHELOR OF SCIENCE IN LAW (Continued) January 20, 1962

Charles Nicholas Marshall

Raymond J. Savignac

DOCTOR OF PHILOSOPHY

June 10, 1962

Burns Davis Joe Travis Leach W. L. Minckley Kenneth A. Musselman Wordie H. Parr Clyde Franklin Parrish William Henry Rivera Cody Embert Staples Eugene E. Woodside

CERTIFICATE IN ADVANCED STUDIES IN EDUCATION

June 10, 1962

Virginia R. Harvin

Arah Jarvis

August 26, 1961

Hazel S. Hays

Lois Carter Heuser Elizabeth Sweeney

MASTER OF ARTS

June 10, 1962

Charles W. Allen Phoeba Althaus Agnes F. Butler Mary Jeanne Fisher Lawrence C. Hartlage Sonia Gordon Hess Jonas Armstrong Howard Jack Seiberz Lesshafft Grayce Plymale Bernice Burgess Ross Ronald Louis Seitz John Bernard Voor Joseph Anthony Wittreich, Jr. Barbara Gold Zingman

January 27, 1962

Charles Alvin Kalmer

Charles W. Klayer

C. Woodrow Snider

MASTER OF ARTS (Continued)

August 26, 1961

Donald Mark Fiene Barbara S. Maurer

Gerald L. Riedling Norman L. Wykoff

MASTER OF SCIENCE

June 10, 1962

John Roberts Hoard H. Richard Kreke Richard Mansfield Lane

David B. Pollock Donna Lou Redmond Donald R. Tindall

Robert Edgerton Watling

January 27, 1962

Maria Emmanuel Drepania William Green Dulworth

Ethel Weeter Lovell James Joseph Matthews Barbara Ann Walker

August 26, 1961

Roy J. Ayres

Cornelius Frederick Moore

MASTER OF EDUCATION

Tune 10, 1962

Jean Proctor Bornwasser Alice Jean K. Cannon Robert Anderson Francis V. Edward Holloway Charlotte Louise Mears

Ethel Moler Plock John Beckwith Stephens Daisy Wigginton Thaler Dorothy Smith Tipton Jimmie Doris Willson

Anna Louise Woodward

January 27, 1962

Dorothy P. Bruning

Oliver Holt Kelsall, II Alma Wallace Lesch

MASTER OF EDUCATION (Continued)

August 26, 1961

Annie L. Winkfield Ballew Virgil Blair Hazel Garner Council Suzanne Doyle Crawford Katherine Dawson Eddy Emory Jeffries Gates Myrna W. Guillen Virginia M. Holloman Ralph E. Hostetler Dorothy Ball Kurk Norbert Anthony Leppert Maude Lyttle Albert L. McCarthy Gene A. Miller Virginia Fuqua Sell Jimmie Harrison Taylor Ruth H. Wagner Amelia Martin White Tevis Smith Winlock Patricia Wilson Wix

MASTER OF CHEMICAL ENGINEERING

June 10, 1962

Daniel Edward Burke John Howard Cosgrove Donald L. Elbert Ting-Chang Ho Ronald Eugene Sturgeon

March 24, 1962 Ramesh Manilal Sheth

December 16, 1961 Kwang-Hsi Chow

September 23, 1961

Ping-Wang Chiang

Harshadrai M. Naik Chan Kuc Wu

MASTER OF ELECTRICAL ENGINEERING

June 10, 1962

Wayne Anderson Cornelius

Thomas Henry Mehling Stuart Louis Stauss

September 23, 1961 Marvin Douglas Pilkenton

MASTER OF MECHANICAL ENGINEERING

June 10, 1962 Allen Loy Wickham

September 23, 1961 Edmund J. Gohmann, Jr.

MASTER OF MUSIC

June 10, 1962

Gary Mack Horton

MASTER OF MUSIC EDUCATION

June 10, 1962 Alyne M. Martin

January 27, 1962 Carl Joseph Raible, Jr.

MASTER OF BUSINESS ADMINISTRATION

June 10, 1962

Henry Theodore Brumleve, Jr. David Ray Crews Joseph P. Hayes

Thomas G. Hopkins Charles A. Odewahn George J. Wertheim John T. Wilson, Jr.

January 27, 1962

Cletus M. Bonds, Jr. Vernon L. Boylan Oma Hobson Coker, Jr.

Robert M. Fox John Berry Huber David Lee Robbins

DOCTOR OF DENTAL MEDICINE

June 10, 1962

Robert V. Anderson, Jr. Joseph Wayne Ausmus George Richard Baker James D. Booth Adlie F. Brown, Jr. Julian Ryan Buddin, Jr. Scott Drane Button William Carl Coburn Tames Glenn Combs Ova Burnham Combs Donald Hugh Donoho Bennie Shelton Dukes, Jr. John L. Froning Garland Darrell Godsey William Howard Grau William Spalding Green, Jr. Stewart Richard Halbauer Clifford R. Hayes, Jr. Charles Edward Hellier William Earl Horn Behrle William Hubbuch, Jr. Thomas H. Hughes, Ir. Marlin Charles Jones Benjamin F. Kepley Spero Gus Kereiakes Letcher Langston, Jr. Donald W. McCarter Joseph Edward Maloney Sigmund Gerald Marx

Frank Anthony Moller Gilbert V. Mueller, Ir. James Clyde Murphy Philip Lawrence Nally Charles Thomas Nuckols Robert Herbert Owen, Jr. Charles Louis Owsley Larry J. Pack Carl R. Payne James Ethan Phillips Jesse Wallace Prater Ted Richard Railey Leon Riggs Cordell Riley Edward Goebel Ritter Billy Joe Rowe Irvin Sylvanus Sims John Matthew Solak, Jr. Robert Burns Sparks Joe Wendell Spears Billy V. Stephens Norman James Strull Charles Tolliver, Jr. Daniel Ray Trinler, Jr. William Holman Tudor David Walthall Vaughn Henry Wade Wampler Frank E. Weber William Hillery White

Robert Lynn Young

CERTIFICATE IN DENTAL HYGIENE

June 10, 1962

Anne Woodford Bauer Cornelia Carter Becker Nancy Moira Butler Mary Diane Darville Joan Maria Fields Brenda Faye Hall Jeannie McDevitt Kreps Janice Louise McQuillen Sharon Louise Missi Phyllis Kay Nethery Julia Ann Ballard Randall Patricia Ann Rayburn Judith Annette Renaldo Carol Gwynn Thurman Alma Carolyn Wolfe Joan Carol Yanoff

BACHELOR OF CHEMICAL ENGINEERING

June 10, 1962

**William S. Alper Charles Beattie Thomas Joe Berkey James Robert Day

^{**}With High Honors

BACHELOR OF CHEMICAL ENGINEERING (Continued)

Archibald L. Elam William Mansfield Gramig, Jr. Davey Haas Gerald Robert Happle

William T. McDonald James Ernest Roberts George Frederick Schmitt, Jr. Bernard Francis Schunicht

Meenakshi Pandurang Sohoni

September 23, 1961 Ralph D. Hall

BACHELOR OF CIVIL ENGINEERING

June 10, 1962

George Edward Herbig David Reid Merritt

Stephen Marsch Thrasher, Jr. David Warren Wright

March 24, 1962 Charles William Ritchie

December 16, 1961 James Tyne Cornett

BACHELOR OF ELECTRICAL ENGINEERING

June 10, 1962

John Lewis Aker Miguel Aoun Peter Byron Aronhime *Maurice S. Bacon Walter D. Bales, III Bruce Marshall Beale Walter A. Bishoff, Jr. Harold S. Boston John Thomas Breitbeil

Donald W. Brown
William Louis Buehner
Carl Tyler Case
Edwin Lee Goldberg
John Oliver Hunt, Jr.
Egbert Davis Maynard, Jr.
William Edward Mullins
Emmett Lee Ogden, Jr.
Herbert William Taylor, Jr.

**Morgan Stuart Waugh

September 23, 1961 Charles Robert Jackson

^{*}With Honors

^{**}With High Honors

BACHELOR OF MECHANICAL ENGINEERING

June 10, 1962

Larry R. Allen
Kenneth R. Batcher
David Millard Carroll
James Cherwak
Jordan Dale Ellis
Clydus Max Fentress
John Lawrence Finn
Randall Coleman Fowler
Phil James Gornet
Gerald George Grattan
Edwin M. Hall, Jr.

David Barrie Hamm George William Hogg J. Jablovskis *John Everett Kercheval Charles Thomas Lutes Adrian William McNickle Roger Elliot Mitchell John T. Riester Ronald M. Rountree Daniel R. Seger John Garman Shea, Jr.

James L. Thompson

March 24, 1962 Charles Fleming Durbin

December 16, 1961 John T. Barnes

September 23, 1961

Robert Vincent Archer August Henry Bickel, Jr. Robert Cecil Boyd Roy W. Hafling Kenneth L. Thomas

CERTIFICATE IN ACCOUNTING

June 10, 1962

Roy Lee Briney Francis W. Coryell Orrill C. Martin Ronald Neil Tucker

CERTIFICATE IN ADVERTISING

June 10, 1962 Seung Chai Chun

August 26, 1961 Lynne T. Howell

^{*}With Honors

CERTIFICATE IN BUSINESS AND COMMERCE

June 10, 1962

Charles E. Cullen

John Roman

Fred L. Shuck

January 27, 1962

Lamonte Hornback

Silas R. Marlow

Gilbert C. Schaber

August 26, 1961

James L. Hannah

Paul A. Throop

CERTIFICATE IN PHYSICS

January 27, 1962

Walter J. Colby

CERTIFICATE IN PRODUCTION MANAGEMENT

June 10, 1962

Harry Morton Ford

John Roman William G. Schneider

January 27, 1962

John E. Blackerby

Anthony R. Romao

BACHELOR OF MUSIC

June 10, 1962

Laurice Antoinette Booker Ann Maureen Gilligan *Nancy Fran Hancock Brooke Tucker Johnston

^{*}With Honors

BACHELOR OF MUSIC EDUCATION

June 10, 1962

William John Albrecht, Jr. Bruce Edward Brumley Joan Faulconer Cooper Dean DeLaney, Jr. Marshall R. Haddock Mary Helen Romine Robert Balbo Tucci Bonnie Lou Waugh

January 27, 1962

Archie Lynn Coons

MASTER OF SCIENCE IN SOCIAL WORK

June 10, 1962

Franklin D. Baker
John J. Baumeister
Eugene David Chinn
Michael P. Coffey
Tarlika Solomon Dass
Elmer Edwin Essig
Judith Ivy Fiene
Bernice Stewart Goss
James J. Grandfield
Mary Merle Gray
Richard H. Harris
Lucille Baker Hurt
Loretta M. Tatro Jenkins

George Peter Karras, Jr.
Margaret Marie Layman
Richard Carl Martin
Robert W. Mitchell
Jean Pope
Ernest F. Rall
John Mitchell Randolph
John Nathaniel Roper
Rose Raboff Sandle
Richard J. Walker
Mary Cosby Weathers
David Louis White
Elizabeth Dugan Wilson

BACHELOR OF SCIENCE IN COMMERCE

June 10, 1962

†James E. Alexander † Tames G. Alexander †Robert L. Banks †Edward F. Bischof †Charles Robert Boyer †Charles Aubrey Brown, Jr. †Paul Joseph Brutscher Joseph Thomas Burkhardt †Paul Richard Butler †Seung Chai Chun Daniel Harry Cook †Richard W. Cook †Norman G. Culbertson †Charles Edward Cullen †Robert Dennis Curry Thomas R. Davidson

†Charles Edward Davis Clifford Stanley Deetsch William M. DeHart †Arthur H. Deters, Jr. *Joseph M. Diehl †George A. Duncan Charles Fleming Durbin, Jr. †Carl B. Embrey, Jr. *†Donald C. Erwin George A. Farmer †Curtis R. Fouts †Harry Jordan William Fravert, Jr. James William Gallaway Charles Fred Gangloff †Harry Lee Gregory, Jr. Charles Lee Greiner

*With Honors †Completed requirements for this degree through University College

BACHELOR OF SCIENCE IN COMMERCE (Continued)

†Charles F. Hancock †William L. Heck, Jr. George F. Herold *†Georg Leo Horlander Dana Brook Huoni David P. Klosterman Jean Elizabeth Kneessy Larry Frank Knott †James Leo Lyons, Ir. † Jack R. McCoskev †Millicent Phillips McLean *Gilbert Steinmetz Mann †Orrill C. Martin Nancy Jane Merhoff Roy William Nett Norman Vincent Noltemeyer †Joseph R. O'Bryan Charles Michael Ozment

Lloyd L. Poulter, Jr. James P. Powell Joseph Henry Rafferty James Henry Reeb *Richard Edmond Rogers † John Roman †William E. Ruth Donald L. Schuler Chilton Edward Scott John Philip Sekeres William Rice Shaver Herman Alexander Sommerville †John Robert Stewart Angela Marie Tinsley †James R. Van Hoose William B. Walker, III †Donald Hugh Washburn Felicitas L. Wist

January 27, 1962

†Donald R. Baxter
†Gerald Kenneth Brockman
†Robert B. Burnette
Stewart R. Byrne
†John R. Clements, Jr.
Richard B. Conger
John M. Fleming
†Vivien A. Gregersen
†James A. Hanna
†Lamonte Hornback
†Roland F. Kappel
Janis Dewey McKnight Loring
†Philip Joseph Lucchese
†William Francis McCreary
†David A. Manteuffel

†Douglas K. Megenity
Joel Hansford Moore
†James L. Morrison
Joseph Earl Newton
†Ronald T. Poulsen
†Anthony R. Romao
†James Thomas Smith
*Samuel W. Stearman
†Francis Gilbert Stein
†Harold J. Uhl
†Lawrence Edward Waddell
Alan A. Waldman
†Clinton Brown Walker, Jr.
†Carlos Glynn White
Dan W. White

†James P. Williams

August 26, 1961

†Paul J. Bacher
James Alexander Becker
†John Bruce Bowling
Donald L. Brown
Henry Allen Buchanan, III
Allen E. Chalfin
†James E. Clements
†Henry Willard Cooke
†Dale Ralph Detlefs
William Riddell Field

Carl Robert Harris

*†James Richard Hays
William E. Hollinden
†Robert Cleveland Jacobs

*†Leander Johnson, Jr.
†Thomas Prather Nicholas
Gary Brent Oaks
†William Frederick Reed
†William P. Schmitz
Kathryn H. Trail

^{*}With Honors

[†]Completed requirements for this degree through University College

CERTIFICATE IN POLICE SCIENCE AND ADMINISTRATION

December 1, 1961

Carlos E. Acosta-Gonzalez Nedeem Tawfiq Al-Hajem William R. Anderson Albert J. Bertagnolli Larry G. Boucher John F. Brennan Ramon C. Brooks Robert E. Brown Jack D. Cabe Jaime Carrillo-Ortiz Robert W. Dennis Charles W. Elliott Robert F. Gloeckner William T. Gray Arnold A. Gunstanson Alvis A. Gwinn

John L. Hampton Charles F. Handorf Erich Kaminski John Luecken Robert J. Lynskey Billy L. Manley Philip E. Matthews Kenneth A. Nelson Charles I. Nesbitt Harold R. Nye Norris Randall Panom Riddhiluan Tack F. Roh William T. Sheriff Warren E. Strahl, Jr. Fred E. Zeigler

June 9, 1961

Archie E. Bland Robert L. Bodish Otis D. Boone Cecil A. Caswell, Jr. Maurice S. Chambers Ralph H. Cline A. L. Curtis Tom Davis Kelly E. Eminisor Mehdi Farrohi Charles Goodpaster Harijadi Donald V. Howerth Wallace M. Hudson, Jr. Charles W. Keene Gholamali Kehyari

Clyde R. Lloyd Benjamin H. Meyers Ardeshir Mehr-Mofakham Donald G. Monk Israel S. Montes Garland Musick William O'Keefe I. H. Otwell Joseph R. Rath Leslie C. Saunders Raymond G. Schroth Armin M. Sevier Ata Shahidi W. E. Singleton, Jr. Harold E. Swick Edward M. Valentine

SUPPLEMENTARY LIST JEFFERSON SCHOOL OF LAW — UNIVERSITY OF LOUISVILLE

(Merger Diploma)

June 10, 1962

1930

William Goldberg

1931

Eugene E. Pendergrass

January 10, 1962

1934

William N. Sherman

1938

Robert Sidney Wagoner

1950

George L. Cantrell Edith Fitzwater Stanley

August 26, 1961

1940

Edwin O. Davis cum laude

UNIVERSITY CONCERTO PLAYERS

Second Annual Series of Summer Concerts

CONCERT I

Saturday, June 23,

1962

8:30 p. m.

Courtyard, Gardencourt

University of Louisville

Louisville, Kentucky

PROGRAM

Eine kleine Nachtmusik, K. 525

W. A. Mozart

Allegro
Romance - Andante
Menuetto - Allegretto
Allegro

Violin Concerto No. 2 in E major

J. S. Bach

Allegro Adagio Allegro assai

> Ruth Scott French, violin Marshall Haddock, conductor

INTERMISSION

Symphony No. 83 in G minor, "La Poule"
Allegro spiritoso
Andante
Menuet - Allegretto
Finale - Vivace

F. J. Haydn

James Livingston, conductor

Remaining Programs in this Series

Saturday, June 30

8:30 p. m.

Monogram Hall Appliance Park

Suite for String Orchestra Suite for Flute and Strings

Corelli Telemann

1.

1 1 2 m

Francis Fuge, flute

Tryptych for String Orchestra
Capriol - Suite for String Orchestra

Alexandre Tansma Peter Warlock

James Livingston, conductor

The G. E. Contemporary Kitchen Exhibition will be open before and after the concert.

+ + + + + +

Saturday, July 14th, Bigelow Hall, University Center, 8:30 p.m.

(Soloists: Leon Raper, William Wich, Richard Skerlong, Virginia Schneider,
Gary Horton)

Walter Dahlin, conductor

Saturday, July 21st, Bigelow Hall, University Center, 8:30 p.m. (4 violin soloists plus Mary Raper, pianist)
Walter Dahlin, conductor

ÜNIVERSITY CONCERTO PLAYERS

Second Annual Series of Summer Concerts

CONCERT II

Saturday, June 30

1962

8:30 p. m.

Monogram Hall, Appliance Park

University of Louisville

Louisville, Kentucky

James Livingston, Conductor

PROGRAM -

Suite for String Orchestra

Corelli

Sarabande

Giga

Badinerie

Suite in A Minor for Flute and Strings

Telemann

Ouverture

Les Plaisirs

Air a l'Italien

Minuet I, Minuet II

Passepied I, Passepied II

Polonaise

Les Réjouissance

Francis Fuge, flute

INTERMISSION

Divertimento No. 1 in G Major

Haydn

Moderato

Adagio

Presto

Capriol - Suite for String Orchestra

Warlock

Basse - Danse

Pavane

Tordion

Bransles

Pieds - en - l'air

Mattachins (Sword Dance)

Remaining Programs in this Series

Saturday, July 14

8:30 p. m.

Bigelow Hall Belknap Campus

Concerto for Two Trumpets and Orchestra Vivaldi

Leon Raper, William Wich, trumpets

Cantata No. 82 "Ich Habe Genug"

Rach

Gary Horton, bass

Symphonie Concertante, K. 364

Mozart

Richard Skerlong, violin; Virginia Schneider, viola

Walter Dahlin, conductor

+ + + + +

Saturday, July 21

8:30 p. m.

Bigelow Hall Belknap Campus

Concerto for Four Violins and Orchestra Symphony No. 25, K. 183 (G Minor) Pavane Pour Une Infante Defunte Portrait of a Lady

Deems Taylor
Mary Raper, piano

Pavane, Op. 50

Faure

Vivaldi

Mozart

Ravel

Walter Dahlin, conductor

The G. E. Contemporary Kitchen Exhibition will be open before and after the concert.

UNIVERSITY CONCERTO PLAYERS

Second Annual Series of Summer Concerts

CONCERT III

Saturday, July 14

1962

8:30 p. m.

Bigelow Hall, University Center

University of Louisville

Louisville, Kentucky

Walter O. Dahlin, Conductor

PROGRAM

Concerto for Two Trumpets, Orchestra and Cembalo

Vivaldi

Allegro Largo Allegro

Leon Raper, William Wich, trumpets

Cantata No. 82 "Ich Habe Genug"

J. S. Bach

Aria Recitative Aria Recitative Aria

Gary Horton, bass

INTERMISSION

Symphonie Concertante for Violin and Viola, K. 364

Mozart

Allegro maestoso Andante Presto

A Message To Our Friends

In this the second year of free summer concerts by the University Concerto Players we are attempting to meet a number of unavoidable expenses. Our players, soloists, and conductors all donate their services, but certain items such as music purchase and rental fees, baby-sitter charges and transportation costs of players who live out of town must be met in order for us to continue and grow in this labor of love.

In response to a recent letter sent to a number of Louisville "friends of music" about two-thirds of our present season needs have been met. For this we are most grateful. If you would care to demonstrate your belief in the worth and future of the University Concerto Players by helping us meet our expense needs you are cordially welcome to do so. You may leave your contribution in the box at the door or make a check payable to the University of Louisville, marked University Concerto Players, and mail it to P.O. Box 65, University of Louisville, Louisville, Kentucky.

Thank You!

+ + + + + + +

Final Program in this Series

Saturday, July 21

8:30 p. m.

Bigelow Hall

Concerto for Four Violins and Orchestra

Vivaldi

Symphony No. 25, K. 183 (G Minor)

Mozart

Pavane, Op. 50

Faure

Portrait of a Lady

Deems Taylor

Mary Raper, piano

Walter O. Dahlin, Conductor

The Southern Baptist Theological Seminary School of Church Music

Louisville, Kentucky

presents

A. RAY BAKER, Tenor
Samuel Hodges, Pianist
William Sloane, Horn

in

RECITAL

ALUMNI MEMORIAL CHAPEL July 17, 1962 Eight thirty O'clock

PROGRĀM

Ι

The first of these songs appears in Series II of **Kleine geist-liche Konzerte** published by the composer in 1639. The text was taken from St. Augustine's **Meditations.** The other two songs, based upon Psalm 40 and Psalm 34 respectfully, were in Series I of the **Konzerte** which was published three years earlier.

II

Cara Speme Questo Core from Giulio Cesare (1724)......George F. Handel (1685-1759)

Giulio Cesare, emperor of Rome, arriving in Egypt finds the wicked Tolomeo ruling the country. Cornelia, widow of the murdered ruler, seeks the throne for her son Sextus. Cesare and Sextus are both in love with Cleopatra, sister of Tolomeo. Sextus sings to her—

"The dearest hope of this heart is to attract your attention, to allure you to love. Fate and all heaven promise to expiate this love-filled breast and song."

Oh Che Sproposito, Che Melensaggine from Il Maestro Di Musica (1731)......Giovanni B. Pergolesi (1710-1736)

Lamberto, the Music Master, is instructing his young and pretty pupil, Lauretta, in the art of singing. The two are in love with each other but do not express it until many complications arise. As the comedy opens Lamberto is seated at the piano giving Lauretta a lesson. He sings—

"Oh what an absurdity, what stupidity, to call that singing. Such vain torture you force upon me. You grow more stubborn every day. This noise, worse than silence, is driving me mad."

Il Padri Adorato

from Idomeneo (1780)Wolfgang A. Mozart (1756-1791)

Idomeneo, king of Crete, returning from a victorious war, encounters great storms at sea. In desperation he makes a vow to Neptune, offering a sacrifice in return for the god's help. Neptune accedes on condition that Idomeneo sacrifice the fiirst person he will meet upon landing. The first to greet the conquering warriors is Idamante, the king's son. Rejoicing is suddenly turned to horror when the king remembers his vow and flees from the bewildered son. Idamante sings—

"What horror overwhelms my senses. As soon as we meet he tears himself away from my embrace. What have I done to offend him? The father I worshipped greeted me and I thought I would die from sheer joy. Now he flees in terror and I am destined to die of sorrow."

Winterstürmer

from Die Walküre (1856)Richard Wagner (1813-1883)

Der Ring des Nibelungen contains four operas: Das Rheingold, Die Walküre, Siegfried and Die Götterdämmerung. The underlying theme of the cycle is the god Wotan's lust for power. Gold, stolen from the Rhinemaidens, is fashioned by Alberich, the dwarf, into a ring which gives to its possessor power over the world. As Wotan takes the ring from Alberich, to pay a debt, the dwarf places a curse upon it. Fearing the ring will get into the wrong hands and cause the destruction of the gods Wotan places a magic sword in the trunk of a tree. It can only be retrieved by one who knows no fear for no other man could protect the ring.

Scene one of **Die Walküre** is the forest hut of a cruel hunter named Hunding. Siegmund, Wotan's chosen protector, enters and falls to the floor in a faint of exhaustion. Sieglinde, the hunter's wife, gives him food and drink. Gradually the two fall in love. Siegmund pulls the sword from the tree which convinces Sieglinde that he is the one to save her from Hunding. As the wind blows open the door Siegmund sings—

"Winter storms are passing on the spring breeze and the song of birds. It was love in our hearts that released spring from its bonds. Free at last, as spring and love, we are made one."

INTERMISSION

IV

Ich ging mit Lust durch einen grünen Wald......Gustave Mahler (1860-1911)

I went joyfully through the green woods and heard the little birds singing. How refreshing was their song. Madam Nightingale sing this to my dear sweetheart; Come along to me when it is dark, when no one is around and I will let you in. He came to her door and tapped gently. The moon looked through the small window at their sweet embrace. The nightingale sang all night. You sleep-charmed maiden, take care. Where is your lover now?

Liebst du um SchönheitGustave Mahler (1860-1911)

If you love for beauty do not love me, love the sun with her golden hair. If you love for youth do not love me, love the spring for it is young every year. If you love for treasures do not love me, love the mermaid for she has many fine pearls. If you love for love, Oh yes, then love me because I will love you forever.

Hans und GretheGustave Mahler (1860-1911)

Ring-a-round-a-rosy. Come and join the fun. Leave your cares at home and come kiss your sweetheart. O Hänschen you have none; then go look for one. Heigh-ho! A sweetheart is grand. Gretchen you stand alone yet your eyes wander over to Hänselein. Look at stupid Hans running to the dance. He looked for a sweetheart and found her. Heigh-ho! Ring-a-round-a-rosy, a-round-a-rosy, a-rosy.

Ich bin der Welt abhanden gekommenGustave Mahler (1860-1911)

I have become lost to the world. It has heard nothing from me for so long it may believe me dead and I do not care. I cannot contradict it for I have died to the world and all its turmoil. I rest in a silent domain. I live alone in my heaven, in my love and in my song.

University of Louisville

School of Music

Preparatory Department

presents

Students in Recital

July 19, 1962 Thursday, 8:00 p.m.

Gardencourt

Folk Songs and Pieces

Bayla Keyes, piano (Graves)

Capriccio

Saenger

Mark Janos, violin (R. Skerlong) accompanist, Graeme Gilmore

Romance in G

Beethoven (arr. by Herfurth de Veritch)

Meme Gibson, viola (Schneider) accompanist, Graeme Gilmore

Andante, from the Fifth Symphony Tschaikowsky - Ambrosio

Leslie Major, violin (Schneider) accompanist, Graeme Gilmore

Bourrée, from Suite Antique

Stoessel

Lance Rucker) Violin Duet
William Quillen) (R. Skerlong)
accompanist, Mary Katherine Quillen
(Anderson)

Violin Concerto, Number 1

J. S. Bach

First Movement: Allegro

Gregory Fulkerson, violin (P. Kling) accompanist, Graeme Gilmore

Steinway Piano

UNIVERSITY CONCERTO PLAYERS

Second Annual Series of Summer Concerts

CONCERT IV

Saturday, July 21

1962

8:30 p. m.

Bigelow Hall, University Center

University of Louisville

Louisville, Kentucky

A Message To Our Friends

In this the second year of free summer concerts by the University Concerto Players, we are obliged to meet a number of unavoidable expenses. Our orchestra members, soloists, and conductors all donate their services, but certain items (i.e., music purchase and rental fees, baby sitter charges, and transportation and lodging costs of out of town players) must be met if we are to continue in this happy labor of love. Through your generosity about 75% of our present season expenses have been paid. For this we are most grateful. If you would care to demonstrate your belief in the worth and future of these summer concerts you are cordially invited to do so. You may leave your contribution in the box at the door or, if you wish, make a check payable to the University of Louisville, marked University Concerto Players, and mail it to P.O. Box 65, University of Louisville, Louisville 8, Kentucky.

Next Season

In planning for the 1963 summer series of chamber orchestra concerts we would like to have the benefit of your opinions and suggestions. For example, one suggested plan we are considering calls for a limited number of programs, but each program would be given twice (on Friday and Saturday evenings) in the new air-conditioned Emily Davison Recital Hall at Gardencourt. A recognized, professional artist would appear as soloist on each program with a nominal sum being charged to cover artists fees and other expenses. If you would care to comment on this plan or to offer suggestions of any sort please feel perfectly free to do so. We would appreciate hearing from you. Send your communications to University Concerto Players, Box 65, University of Louisville, Louisville 8, Kentucky.

The Steinway piano used in this performance was made available through the courtesy of the Shackleton Piano Company.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC presents a recital for

THE INTERNATIONAL CENTER, SUMMER WORK EXCHANGE PROGRAM

Tuesday, July 24

1962

6:30 p. m.

Gardencourt

PROGRAM

Trio Sonata No. 3
Adagio e dolce
Fuga in G major
Diane Redline, organ
Dichterliebe Nos. 1-4,7)
Im wunderschönen Monat Mai Aus meinen Tränen spriessen Die Rose, die Lilie, die Taube Wenn ich in deine Augen seh' Ich grolle nicht
Gary Horton, baritone
Betty Jean Chatham, piano
Pour le piano
Scherzo Nagel
Louis Nagel, piano

PIANO RECITAL

LOUIS NAGEL

SEPTEMBER 8 1962 3:00 p m

SONATA #2

HINDEMITH

MASSIG SCHNELL LEBHAFT SEHR LANGSAM-RONDO-SEHR LANGESAM

SONATA op. 122 E-FLAT MAJOR

SCHUBERT

ALLEGRO MODERATO ANDANTE MOLTO MENUETTO-ALLEGRETTO ALLEGRO MODERATO

POUR LE PIANO

DEBUSSY

PRELUDE SARABANDE TOCCATA

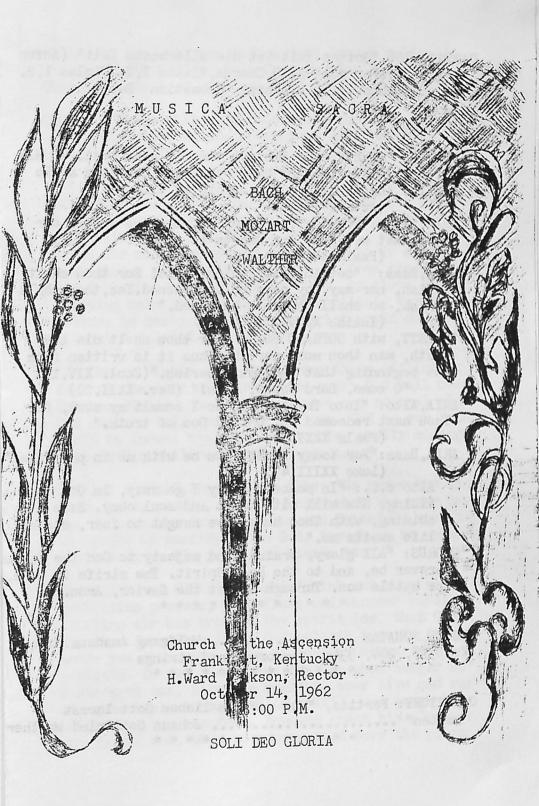
TWO SONGS FROM THE PROLOGUE TO THE CANTERBURY TALES

NAGEL

THE KNIGHT THE SQUIRE

TOCCATA

PROKOFFIEF



CANTATA 106, "Gottes Zeit ist die allerbeste Zeit" (Actus tragicus). For solo SATB, Chorus, Flutes 1, 2, Violas 1, 2, and Continuo........ Johann Sebastian Bach

SONATINA

CHORUS: "Mighty God, His own time is ever best. In Him live we, move we, and have our being, so long as He wills. And we die at His appointed time."

(Acts XVII, 28)

ARIA, Tenor: "Oh Lord, so teach us, that we number our days, that we apply our hearts to wisdom."

(Psalm XC, 12)

ARIA, Bass: "Set in order thine house! For thou shalt perish, nor may thy days be lengthened. Yea, thou shalt perish, so shall thy life be ended."

(Isaiah XXXVIII,1)

TERZETT, with SOPRANO SOLO: "For thou shalt die the death, man thou must perish. Thus it is written from the beginning that thou must perish." (Eccl. XIV, 17)

"O come, Lord Jesus, come!" (Rev. XXII,20)

ARIA, Alto: "Into Thy keeping do I commit my soul, for Thou hast redeemed me, O Lord God of truth."

(Psalm XXXI.5)

ARIA, Bass: "For today shalt thou be with me in paradise."
(Luke XXIII.43)

Alto c.f.: "In peace and joy I go away, in God confiding; His will with heart and soul obey. Safe abiding, with Thee here I've naught to fear, eternal life awaits me."

CANTATA 93, "Wer nur den lieben Gott laesst walten."
For the Fifth Sunday after Trinity. For solo STB,
Chorus, Oboes 1, 2, Strings, and Continuo...J.S. Bach

CHORUS: "Whoso will suffer God to guide him, and day by day in Him confide, a wondrous ally has beside him when sore distrss and ill betide; he who with mighty God can stand, has builded on no shifting sand."

RECITATIVE and CHORALE, Bass: "How useless all our dreary sorrow! It wracks our very hearts a hundred fold with agony untold! How useless all our woe and pain! Our misery they but sustain. What do we gain each gloomy morning with sighing up from sleep to rise? We thus but magnify distress, by gloom and grieving make it greater. The Christian's way is better; he bears his cross as Christ would do, without complaint."

ARIA, Tenor: "Patient be thou, bear thine affliction, firm as the hour of trial draws near; God will bestored this benediction, help will He give and counsel clear God chooses well and knows His own. God as our Father would be known; one day our troubles wholly ending, help to His children faithful sending."

DUET and CHORALE, Soprano and Alto: "He knows the time when joy is seemly, He well knows when the hour may be. When he has found us true and faithful, seen in us naught of perfidy; then God, though we be unaware bestows on us His grace and bounty rare."

RECITATIVE and CHORALE, Tenor: "Think not when sore affliction presses, when flash and thunder burst, an stifling air has brought thy spirit low, that God has then forgotten thee. God holdeth true in direst need; yea even unto death he showeth mercy to His servants. Do not then fancy that he whom hunger ne' distresses can, like the wealthy, ever live mid rar delights that riches give(Luke XVI), can gorge himself, from worries free. However great his pleasure yet in the end, when he has emptied bare the pleasure

University of Louisville School of Music Preparatory Department

Saturday, October 20, 1962

Gardencourt

10:35 a.m.

Consolation, Number 6

Liszt

Richard Hays, piano (Anderson)

Rondo in E flat, Op. 175, Number 2

Gurlitt

Richard and David Hays (two pianos) (Anderson)

This is the first recital of the 1962-63 fall semester, the next recital will be Saturday, November 10, at 10:35 a.m.

Steinway and Baldwin Pianos

The Kentucky Opera Association

(member of The Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

present

G. PUCCINI'S MADAME BUTTERFLY

Opera in 3 Acts

Libretto by Illica and Giacosa

Based upon the book of John L. Long and the drama of David Belasco

SUNG IN A NEW ENGLISH VERSION

by

Ruth and Thomas Martin

Produced by
MORITZ BOMHARD

with members of
THE LOUISVILLE ORCHESTRA

COLUMBIA AUDITORIUM

October 25, 26, 1962

8:30 P.M.

LEGEND

Ι

A wedding is about to be celebrated within the confines of a little garden overlooking Nagasaki, Japan. Here, Lt. Pinkerton, an American naval officer, will live with his lovely young geisha bride, Cho-Cho-San (Madame Butterfly).

Pinkerton has no notion of prolonging his relationship beyond the time of his stay in Japan. Butterfly, however, has given him her whole heart. Ill-matched though they are, the wedding takes place. Despite her expulsion from family and friends, who, upon hearing of her conversion to Christianity, separate all ties, she finds great happiness in the arms of her husband.

II

Pinkerton had left Butterfly almost three years ago, and still her faith in his return remains unshaken. Not even a letter containing the news of Pinkerton's marriage to an American girl, which the American Consul tries to read to her, can discourage her. Finally the day has arrived on which his ship sails into the harbor. All night long Butterfly stands and gazes into the direction from which he will come to her.

III

Early in the morning, Pinkerton, his wife and the American Consul arrive at Butterfly's home. Faced with the unbearable news of his unfaithfulness, she ends her short and tragic life.

CAST

(in order of appearance)

GORO (a marriage broker)	William Dalrymple
PINKERTON (Lieutenant, United Stat	es Navy) Samuel Jordan
SUZUKI (Cho-Cho-San's maid)	Helen Dean
SHARPLESS (U.S. Consul in Nagasaki) Clarence Smith
MADAME BUTTERFLY (Cho-Cho-Sai	n) Drusilla Lodge
THE IMPERIAL COMMISSIONER	Frank H. Miller, Jr.
THE BONZE (Cho-Cho-San's uncle)	
PRINCE YAMADORI	Robert Fischer
SORROW (Cho-Cho-San's child)	Cynthia Gates
KATE PINKERTON	Mary Ann Moore
SERVANTS	Douglas McMichael, Mike Osborne

PLACE: NAGASAKI, JAPAN

TIME: SHORTLY BEFORE WORLD WAR I

Intermissions after Act I and Act II

Conductor, Director Moritz Bomhard
Technical Director Ming Tyler Dick
Set Design Moritz Bomhard
Costume Design Ming Tyler Dick
Executed by Dolores Schaeffer
Construction Ming Tyler Dick, Marion Gilliam, Inez Pryor, Polly Cochran
Make-Up Robert Fischer, Susan Spalding
Wardrobe Mistress Polly Cochran
Property Mistress Susan Spalding

Hammond Organ Courtesy Shackleton's

Next K.O.A. production: THE MAGIC FLUTE - by MOZART

December 6 and 7

THE HATTIE BISHOP SPEED MUSIC ROOM

of

THE J. B. SPEED ART MUSEUM

Endowed Concerts

1962-1963 SERIES



ROSALYN TURECK

pianist

Woman's Club Auditorium

October 29, 1962

PROGRAM

BACH

I

* Prelude and Fugue in A minor (from the miscellaneous collection)

Sinfonia in F minor

Three Preludes and Fugues (from the Well-Tempered Clavier, Book 2)

D minor

G major

A minor

II

English Suite in G minor

Prelude

Allemande

Courante

Sarabande

Gavotte I and II (Alternativamente)

Gigue

INTERMISSION

III

* Aria and ten variations in the Italian Style

Three Minuets

G major

G minor

G major

Italian Concerto

Allegro

Andante

Presto

* Edited by Miss Tureck, "An Introduction to Bach Performance," 3 vols. Published by Oxford University Press.

NOTES

Prelude and Fugue, A minor (from the miscellaneous collection)

The Prelude and Fugue in A minor belongs to no collection; it is one of the many small works in the large group of miscellaneous compositions by Bach. It forms a fascinating prototype of his larger works in this form, although the "Prelude" is closer in miniature style to his Fantasies or Toccatas than to the Preludes of the "48". Its free roaming figuration is coupled with an expressive melodic figure which foreshadows the lovely lyricism of the Fugue. Although the latter is not ambitious in scope, it contains all the contrapuntal ease and skill coupled with harmonic adroitness, which is associated with Bach's fugal genius. Towards the end a breathless and poignant moment is created by a surprise harmonic progression and the melodic fugue ends with a cadenza reminiscent of the freedom of the Prelude.

Sinfonia in F minor

All musicians who study seriously this tender and mysterious work agree that it is one of Bach's masterpieces. The Sinfonias are perhaps more popularly known as the Three Part Inventions and these are regarded as studypieces. But Bach's inspiration was never dampened in writing his "little" pieces; in fact, some theorists claim it was stimulated in writing music connected with some study interest.

This Sinfonia is composed with three distinct motifs in three part counterpoint. Its chromaticism lifts it from the realm of the enclosed tonal system into our contemporary musical style.

Three Preludes and Fugues from the Well-Tempered Clavier, Book 2

The Preludes and Fugues from Book 2 of the Well-Tempered Clavier are, on the whole, creations of Bach's fully matured powers. They were completed between 1740 and 1744. A few of these works stem from an earlier period but were revised by Bach for inclusion in the second collection.

The D minor Prelude, clearly a virtuoso style of Prelude in a continuous rhythmic figuration of triplets; its charm lies in its melodic nuances. The Fugue subject consists of an ascending series of triplets which after reaching the top of its ascent, drops down chromatically step by step and ends unobtrusively in a conventional cadence. Two main points of interest in this Fugue are, the play of triplet rhythm and duple rhythm, and the treatment of the situations of the chromatic figure in the subject. The counter-subject forms a beautiful melodic foil for this figure.

The Prelude and Fugue in G major represent one of Bach's lightest moods. The charming Prelude is a little virtuoso piece and one of the rare Preludes of the "48" to be split in half by a double bar and repeat indications. The Fugue is even lighter in mood than the Prelude but also more difficult due to its transparency. It is distinguished among the fugues of the "48" as having the longest subject of them all. The cadenza flourish at the end followed by the subject in the middle voice seems to express a chuckle from dear old Bach laughing at the theoreticians who consider the Fugue a sober and solemn form.

The A minor Prelude and Fugue is one of the most contemporary of all the "48" in its harmonic usage and implication, musical and instrumental figuration, and rhythmic and melodic design. The Prelude is built on two totally chromatic figures, one of which always ends in a suspended modulation which, combined with the harmonic vagueness produced by the completely chromatic weaving, creates an atmosphere of eerie wandering. The Prelude is set in two distinct parts, the second half in an astonishing inversion which forms a kind of mirror of the first half. The Fugue must be heard to be appreciated. Even visually it is startling. The jagged outline of the subject, its interval of the diminished seventh, its almost wild counter-subject, is closer to Stravinskian figuration than to that of Mozart. This Fugue is one of the great virtuoso pieces of the most imaginative of instrumental geniuses.

English Suite, No. 3, G Minor

The title "English" Suite does not reflect an "English" style and has nothing to do with the way in which this music was composed. The closest connection which can be found is the fact that

15

The CHORAL UNION

1962 - 1963 **CHORAL** MASTERWORKS **SERIES**

FIRST CONCERT 8:30 P.M., NOV. 2
COLUMBIA AUDITORIUM

THE CHORAL UNION

SIDNEY HARTH, Guest Conductor

Soloists:

Audrey Nossaman, soprano

Charme Riesley, contralto

John Sims, tenor

Richard Dales, baritone

PROGRAM

BRANDENBURG CONCERTO NO. 3 Bach
Allegro-Allegro

MASS IN G MAJOR Schubert

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

INTERMISSION

MISSA SOLEMNIS IN D MINOR ("Lord Nelson" Mass) Haydn

Kyrie

Gloria

Qui Tollis

Quoniam Tu Solus Sanctus

Credo

Et Incarnatus

Et Resurrexit

Sanctus

Benedictus

Agnus Dei

Dona Nobis Pacem

Wurlitzer organ courtesy Stiffler's Pianos and Organs Steinway piano courtesy Shackleton's

The Choral Union is a member of the Louisville Fund

Schubert composed his Mass in G Major at the age of 18, between the 2nd and 7th of March, 1815. He perhaps allotted a day apiece to the composition of its six sections, as would seem expedient to any intention to include the work in his output for that busy year in which he also wrote his third symphony, a string quartet, two sonatas, and about three dozen miscellaneous pieces for piano, four operas, another Mass, six shorter church pieces and 165 songs. In its first performance (Spring, 1815) the work called for soprano, tenor and bass soloists, four-part chorus and an orchestra of violins, violas, basses and organ. Some years later (but before the composer's death in 1828) Schubert's brother, Ferdinand, added trumpet and timpani parts. In this expanded form it received its first publication, in 1846, by Marco Berra of Prague, as "Mass in G . . . composed for the installation of Her Royal Highness, the most illustrious Archduchess Marie Karoline as Abbess of the Imperial Foundation of the Order of Terese, for the Ladies of the Nobility . . . by Robert Fuehrer, Choirmaster at the Cathedral of St. Veit in Prague." It is symptomatic of Schubert's posthumous neglect, enduring into the second half of the 19th century, that his brother could induce neither Berra to correct the attribution (and expose the unscrupulous Fuehrer) nor any other publisher to issue an authorized edition of the Mass, even after he had further added oboes and bassoons to its orchestration in 1847.

The Mass in G Major was the second of Schubert's six settings of the Latin of the Ordinary. It shares with its companions a textual license, the omission from the Credo of the line, Et unam sanctam catholicam et apostolicam ecclesiam ("And [I believe in] one Holy Catholic and Apostolic Church"). Schubert's Catholicism is known to have been somewhat less than rigorous, and this systematic omission can be regarded as evidence of his indifference or doubt. Arguing otherwise, however, Alfred Einstein has shown that the omission was "not unusual" in Schubert's Vienna. In any case, Schubert was proud enough of his first five Masses to cite them, the only specific works mentioned, among the reasons for his "most submissive petition for the most gracious bestowal of the vacant post of Vice Musical Director to the Court Chapel," made to the Emperor Francis on April 7, 1826, and subsequently refused. The neglect of Schubert was not

only posthumous.

Schubert's Masses follow one or the other of two types prevalent in Catholic Europe around 1800: Missa Lunga, reserved for occasions of special dignity, in which the long texts of the Gloria and Credo are subdivided respectively into several musically contrasted sections (as in Haydn's "Lord Nelson" Mass); and Missa Brevis, used on ordinary occasions, in which both Gloria and Credo are essentially uniform and continuous. The Mass in G Major is of the latter and supports the argument that the restraints inherent in its type by no means "shackle the spirit," but instead encourage a simple beauty of the highest and

liturgically most appropriate sort.

In this Mass the economy of Schubert's original orchestration (strings and organ) is matched by other features: the use of the orchestra in an almost exclusively accompanimental manner; the generally homophonic style of the choruses (the main exception occurring in the fugal Hosanna which closes both Sanctus and Benedictus); and the simplicity of forms whose musical repetitions or reminiscences are not limited to the textual repetitions of the Kyrie, the returning Hosanna, and the Agnus Dei. Thus the Gloria has ternary form (ABA), and the Credo becomes a kind of rondo (ABABA) in which one nevertheless finds apt response to the expressive connotations of the incarnation, crucifixion and resurrection. The key scheme of the Mass is also economical and simple, despite Schubert's natural inclination to explore more remote tonal relationships: the Kyrie, Credo and Benedictus in G Major, the Gloria, Sanctus and Hosanna in D Major, and the Agnus Dei moving from E Minor to G Major. Finally, the soloists are most

often used only antiphonally with the chorus (Christe, Gloria and Agnus Dei), the

one exception being their three-part canon in the Benedictus.

The text of this work is identical with that of Haydn's "Lord Nelson" Mass, with two exceptions occuring in the *Credo*: the omitted line mentioned above and the setting of a line which Haydn had omitted (*Et in unum Dominum Jesum Christum, Filium Dei, unigenitum.*) Attention is therefore invited to that text as printed on pages 5-6. The annotations accompanying the text will enhance the listener's awareness of the striking differences between these two works composed in the same city, within the same tradition, less than two decades apart.

William Stalnaker

MISSA SOLEMNIS IN D MINOR

Between 1782 and 1796 Haydn wrote no Masses. This was the period of his last great symphonies, twenty-three in all. Although he still had another fourteen years to live, seven of which were filled with intense creative activity, Haydn stopped writing symphonies in 1795 after his second visit to London. In London he had come to know the choral music by Handel, and this living contact with Handel's oratorios was all important. Though Haydn composed eight more string quartets and some other music upon his return to Vienna, the real continuation of his symphonic style on the grandest scale lay in the direction of choral music: his two oratorios, "The Creation" (1798) and "The Seasons" (1801), and the last six of his fourteen Masses (1796-1802).

Among the latter, the so-called "Lord Nelson" Mass is the third. Haydn

Among the latter, the so-called "Lord Nelson" Mass is the third. Haydn composed the work immediately after the completion of "The Creation," between July 10 and August 31, 1798, thus taking only half the time he usually allotted to the composition of a Mass. This white heat of inspiration and breathless urgency of creative drive characterizes the whole work and sets it apart from its

more serene sister compositions.

Haydn, who was to die while the French occupied Vienna, followed Napoleon's victories through Europe with great personal anxiety. In 1796, he had already composed his "Missa in Tempore Belli" (Mass in Time of War). Now, in 1798, Haydn accompanied Nelson's campaign in Egypt with hopeful prayers for success. He kept a chart with colored pins to indicate Nelson's progress in the Battle of the Nile. The news of Nelson's victory at Abukir is supposed to have inspired the truly shattering end of the Benedictus. In the fall of 1800, Admiral Nelson visited Austria where he was royally entertained by Haydn's patron, Prince Esterhazy, at his palace in Eisenstadt. On this occasion the D minor Mass seems to have been performed. Lady Hamilton sang Haydn's Cantata "Ariadne of Naxos" and a composition written for her by Haydn. Nelson requested one of Haydn's writing pens, while the composer received Nelson's own jewelled watch, an exchange that even Stravinsky could not have improved upon.

So much for the title of the "Lord Nelson" Mass. While the autograph score bears only the name "Missa", Haydn listed the work in his Draft Catalogue as "Missa in Augustiis" (Mass in Time of Anxiety). One thing is sure, the Nelson Mass stands out from the rest of Haydn's Masses. It is his only Mass in a minor key (though only the Kyrie and Benedictus are in D minor). Structurally it is the most terse. In its emotional intensity and breathless urgency it reminds one of Mozart's own late work in D minor, the Requiem Mass. Haydn's Nelson Mass is scored for four vocal soloists, four-part chorus and orchestra. The orchestration, however, is most unusual, particularly for the end of the 18th century. The orchestra lacks woodwinds, but adds to the strings and the organ three high-pitched trumpets and kettle drums. The effect of the sharp piercing sound of the brass against the rest of the orchestra and the voices is at times awe inspiring (Kyrie, end of Benedictus). Among the four solo voices Haydn favors the soprano which soars above the musical texture like an angel. This difficult and ornate part was written for Barbara Pillhofer, the soprano singer of the

Eisenstadt church choir. She must have had an angelic voice, for Haydn left her fifty Gulden in his testament. A vocal part like this one in the Nelson Mass gives an idea of the peak the art of singing had attained in Haydn's and Mozart's time.

While Bach and Handel use their solo voices separately for arias and duets in their oratorios, Haydn integrates the solo quartet with the choral and orchestral forces. Here Beethoven and Schubert took Haydn as their model. Haydn's last Masses have been called symphonies for voices and orchestra, using the Mass text. This indicates that the orchestra is no less important than the vocal apparatus.

The musical language of Haydn's last Masses is a wonderful combination of the baroque and the classic. Baroque are the fugues (end of Gloria, Dona nobis pacem), the numerous fugatos, the seraphic sound of the trumpets and the rich embellishment that decks the score and soars above it. Classic is the rounded symmetry of the melodies (e.g. Gloria in excelsis Deo), the use of the orchestra (aside from the trumpets), the small and the large structure of the different sections as well as their pattern of keys. The accompanying Mass text has been

annotated in such a way as to bring out some of these characteristics.

Christa Fuhrmann-Landon has spoken for this writer when she said: "It is a rash critic who will attempt to describe any one composition by a great composer as his finest. But, taken all in all, Haydn's "Nelson Mass" consistently reaches a level of inspiration which is perhaps above and beyond that of his best instrumental music. În any case, there is no work in all Haydn which is more perfect in composition and execution, more unified in form and steadfast purpose. It is certainly no accident that this Mass, when it became generally known in America in 1950, has done more to effect the present Haydn renaissance than any work by Haydn except The Creation."

May the concert tonight mark the long overdue beginning of a Haydn

renaissance in Louisville!

Gerhard Herz

MISSA SOLEMNIS IN D MINOR — JOSEPH HAYDN ("Lord Nelson Mass")

KYRIE (D minor, Allegro moderato, Sonata form)

 $Kyrie\ eleison\ (Lord\ have\ mercy\ upon\ us).$ Chorus and Soprano solo (D minor, preceded by 15 measures of orchestral introduction).

Christe eleison (Christ have mercy upon us). Soprano solo and Chorus (F major).

Kyrie eleison (Lord have mercy upon us). Chorus (fugato, F major - A minor).

Soprano solo and Chorus (Recapitulation and Coda, D Minor).

II. GLORIA (D major)

Gloria (D major, Allegro) A.

Gloria in excelsis Deo (Glory be to God on high).

Soprano solo with choral responses.

Et in terra pax hominibus bonae voluntatis (And on earth peace, good will towards men).

Bass, Tenor and Soprano soloists (fugato).

Laudamus te, benedicimus te, adoramus te, glorificamus te (We praise thee, we bless thee, we worship thee, we glorify thee).

Chorus.

Gratias agimus tibi, propter magnam gloriam tuam, Domine Deus, Rex coelestis, Deus Pater omnipotens (We give thanks to thee for thy great glory, O Lord God,

heavenly King, God the Father Almighty).

Alto and soprano soloists and orchestra (A major, same melody as Gloria). Domine Fili unigenite, Jesu Christe (O Lord, the only begotten Son, Jesus Christ).

Chorus (D major, same melody as Gloria).

Domine Deus, Agnus Dei, Filius Patris (O Lord God, Lamb of God, Son of the Father).

Soloists, beginning with the same melody as Et in terra pax, followed by Chorus, after modulations, ending in D Major.

B. Qui Tollis (B-flat major, G minor, D minor, Adagio).

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem mundi; qui sedes ad dexteram Patris, miserere nobis (Thou that takest away the sins of the world, have mercy on us; thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us).

Bass solo, later Chorus and Soprano solo.

Quoniam Tu Solus Sanctus (D major, Allegro) C.

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe (For thou only art holy, thou only art the Lord, thou only art most high, Jesus Christ). Soprano solo with choral responses (Recapitulation of Gloria in excelsis

Deo), D major.

Cum sancto spiritu, in gloria Dei Patris, Amen (With the Holy Ghost, in the glory of God, the Father, Amen.).

Fugue on the repeat of In gloria Dei Patris, Amen.

Chorus, later joined by quartet of soloists.

TIT. CREDO (D major)

A. Credo (D major, Allegro con spirito)

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et ex Patre natum, ante omnia saecula; Deum de Deo, lumen de lumine, Deum verum de Deo vero; genitum, non factum; consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de coelis (I believe in one God, the Father Almighty; maker of Heaven and Earth, and of all things visible and invisible. Begotten of his Father before all worlds, God of God, Light of light, True God of true God, begotten, not made; of the same substance with the Father by whom all things were made; Who for us men and for our salvation, came down from Heaven).

Chorus in two-part canon to the last 6 measures.

Et Incarnatus Est (G major, Largo) B.

Et incarnatus est de Spiritu sancto, ex Maria Virgine, et homo factus est. Cruci-ficus etiam pro nobis, sub Pontio Pilato, passus et sepultus est. (And became incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried).

Soprano solo, repeated by Chorus.

The Crucifixus is sung by the Chorus in unison, followed by Quartet of soloists and Chorus.

Et Resurrexit (D major, vivace)

Et resurrexit tertia die secundum Scripturas; et ascendit in coelum; sedet ad dexteram Patris; et iterum venturus est cum Gloria judicare vivos et mortuos; cujus regni non erit finis. Et in spiritum Sanctum Dominum, et vivificantem, qui ex Patri Filioque procedit; qui cum Patre et Filio simul adoratur, et conglorificatur; qui locutus est per prophetas. Et in unam sanctam Catholicam et Apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum; et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen. (And the third day He rose again according to the Scriptures; and ascended into Heaven; and sitteth at the right hand of the Father. And He is to come again with glory to judge the living and the dead, of whose kingdom there shall be no end. And in the Holy Ghost, the Lord and Life-giver, who proceedeth from the Father and the Son; who together with the Father and the Son is adored and glorified; who spoke by the prophets. And in one Holy Catholic and Apostolic Church. I confess one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come. Amen.

Chorus, with one line, Et vitam, venturi saeculi, Amen, interpolated by the

Soprano solo.

IV. SANCTUS (D major)

Sanctus (D major) A.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth (Holy, Holy, Holy, Lord God of Hosts!).

Chorus (D major, Adagio).

Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. (Heaven and earth are full of thy glory. Hosanna in the highest).
Chorus (D major, Allegro). The Hosanna is fugued.

B. Benedictus (D minor, Allegro moderato)

Benedictus qui venit in nomine Domini (Blessed is he that cometh in the name of the Lord).

Orchestral introduction of 33 measures.

Quartet of soloists, led by the Soprano, and Chorus.

Hosanna in excelsis repeated. Fugued chorus (D major, Allegro).

- V. AGNUS DEI (G major D minor)
- A. Agnus Dei (G major, closing on the dominant of B minor; Adagio)

 Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata
 mundi, dona nobis pacem. (O Lamb of God that takest away the sins of the
 world, have mercy upon us. O Lamb of God, that takest away the sins of the
 world, grant us thy peace).
- B. Dona Nobis Pacem

Chorus (Fugue, D major, Allegro vivace).

THE CHORAL UNION

Dr. Walter O. Dahlin, Musical Director

Soprano

Beverly Brown Ewing Fahev Pat Fouts Nancy Fulmer Martha Ann Grauel Sally Brown Hale Eleanor Haswell Martha Kendrick Patricia Kimbrough Barbara King Charlette Kirkpatrick Sharon Kuenast Mary Mackey Norma Jean Martin Patricia Norwood Linda Owen Frances Ramsey Gene Sloane Nancy True Fran Walters

* Rehearsal conductors

Alto

Sue Bach Mary Frances Bloch Antoinette Booker Tessabell Booker Carol Dennes Ann Gilligan Anna Hardesty Dorothy Harrod Hedi Hochstrasser Mary Lou Kruetzman Elizabeth Lee Barbara McClellan Ruth Morton Alice Newman Grayce Plymale June Prage Antoinette Reed Betty Sanneman Sue Staten Joe Ann Tems

Tenor

James Bell
Bill Dalrymple
Otto Feddern
Charles Greathouse
Lowell Kurtz
Hugh Miller
Thomas Sauerman
Robert Walters

Bass

George Anderson Dr. Edward Arnn Dr. Joseph Hodge B. T. Kimbrough Kyle Lindsey Thomas McGary Michael Neely*

Assistant Director and Accompanist Sam Hodges*



SECOND CONCERT SPECIAL CHRISTMAS PROGRAM

RICHARD SPALDING, Guest Conductor

Excerpts from Handel's "Messiah", Berlioz' "L'Enfance du Christ" and Brahm's "Marienlieder." Traditional Christmas carols and French Noels . . . and as a special feature . . .

Premier of a Christmas work by Nelson Keyes, Ford Foundation composer in residence with the Louisville Public Schools, commissioned by the Choral Union especially for this concert.

Friday, December 21

8:00 p.m.

LOUISVILLE

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NATIONAL BALLET OF CANADA

under the direction of CELIA FRANCA

EARL KRAUL LOIS SMITH DAVID ADAMS LILIAN JARVIS GALINA SAMTSOVA

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Catherine Carruthers Mairi Helena Maryann de Lichtenberg Maralyn Miles Patricia Powers Barbara White Howard Meadows Leonard Stepanick

SHEILA MELVII KENNETH MELVILLI COLIN WORTH

> Elaine Crawford Joan Killoran Diane MacDonald Frances Paige Sarah Thomas Glenn Gilmour Hans Schmidt Morley Wiseman

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PRESENTED BY THE NATIONAL BALLET GUILD OF CANADA

MUNITY CONCERTS INC.

UMBIA ARTISTS MANAGEMENT INC. West 57th Street. New York 19, N. Y.

PROGRAM

1. SERENADE

Music by P. TCHAIKOWSKY

Choreography by GEORGE BALANCHINE

Staged by UNA KAI

Costumes by BRIAN JACKSON

Lois Smith, Galina Samtsova, Jocelyn Terelle

DAVID ADAMS, EARL KRAUL

CATHERINE CARRUTHERS, SYLVIA MASON, SARAH THOMAS, CHARMAINE TURNER
REBECCA BRYON, ELAINE CRAWFORD, LORNA GEDDES, MAIRI HELENA
JACQUELINE IVINGS, JOAN KILLORAN, MARIA LEWIS, MARYANN DE LICHTENBERG
DIANE MACDONALD, FRANCESCA MEUNIER, MARALYN MILES

Frances Paige, Sylvia Palmer

INTERMISSION

2. PAS DE DEUX

(Peasant Pas de Deux from "Giselle", Act I)

Music by Burgmuller

Choreography after CORALLI-PERROT

SARAH THOMAS AND PATRICK HURDE

3. JUDGMENT OF PARIS

Music by Kurt Weill

Choreography by Anthony Tudor

Orchestrated by GEORGE CRUM

Juno:

LORNA GEDDES

Venus:

JACQUELINE IVINGS

Minerva:

SYLVIA MASON

Customer:

DAVID SCOTT

Waiter:

HANS SCHMIDT

4. PAS DE SIX FROM "LAURENCIA"

Music by Alexander Krein

Costumes by JERRY PROCUR

Choreography by Vakhtang Chabukiane
Staged by Galina Samtsova

GALINA SAMTSOVA AND EARL KRAUL

SHEILA MELVIN, GLENN GILMOUR, SARAH THOMAS, COLIN WORTH

LILAC GARDEN

allet by Antony Tudor

Music by ERNEST CHAUSSON

Settings and costumes by KAY AMBROSE

Solo Violin: DAVID ZAFER

"Lilac Garden" was first produced by the Ballet Rambert in 1936.

aroline, the bride-to-be			•	•	•	•	•		Lois	SMITH
ler Lover		•	•					. D	AVID	Adams
he Man She Must Marry .		•	•			•	•	JAMES	Ron	ALDSON
he Woman In His Past								GALIN.	a San	MTSOVA
riends and Relations			CAT	HERI	NE CA	RRUT	HERS,	ELAIN	E CRA	WFORD
	JAC	QUEL	INE I	VINGS	s, Syl	VIA I	Mason	N, GLEI	NN GI	LMOUR
			Bri	AN S	сотт,	Dav	ID Sc	отт, С	OLIN '	Worth

his production has been made possible through the generosity of the T. Eaton Company imited, Toronto, Ontario.

NTERMISSION

B. LES RENDEZ-VOUS (Ballet Divertissement)

(First performed by Sadler's Wells Ballet, 5th December 1933)

Music by Auber Choreography by Frederick Ashton

Decor and Costumes by WILLIAM CHAPPELL

Entree des Promeneurs CATHERINE CARRUTHERS, PATRICK HURDE
Elaine Crawford, Lorna Geddes, Maria Lewis
MARYANN DE LICHTENBERG, SARAH THOMAS, CHARMAINE TURNER
GLENN GILMOUR, BRIAN SCOTT, DAVID SCOTT
LEONARD STEPANICK, MORLEY WISEMAN
Pas de Quatre REBECCA BRYON, DIANE MACDONALD
Sylvia Palmer, Patricia Powers
Variation Kenneth Melville
Adage des Amoureux Jocelyn Terelle and Kenneth Melville
Pas de Trois CATHERINE CARRUTHERS, PATRICK HURDE, MORLEY WISEMAN
Variation Jocelyn Terelle
Pas de Six GLENN GILMOUR, PATRICK HURDE, BRIAN SCOTT
DAVID SCOTT, LEONARD STEPANICK, MORLEY WISEMAN
Sortie des Promeneurs.

THE NATIONAL BALLET GUILD OF CANADA

Head Office: 66 Temperance Street, Toronto, Ontario

Artistic Director
Musical Director
Resident Ballet Mistress Betty Oliphand
Ballet Mistress Joanne Nisber
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Pianist MARY McDonald
Production Administrator Andre Dufresne
Wardrobe Master James Ronaldson
Theatrical Couturiere
General Manager
Company Manager Robert Osborne
Comptroller Nora Woods
Publicity Director John Paterson
Assistant to the General Manager
Stage Manager
Assistant Stage Manager Anthony Clarke
Master Carpenter DAVID MCWHIRTER
Master Electrician Leo Zarney
Master of Properties
Assistant Electrician Peter Cote
Assistant to the Wardrobe Master Ruth Benson

Scenery built by Robert M. Hall of Stagecraft.

Scenery painted by Hans Berends, John Heitinga.

Scenery for Swan Lake, Acts I and III, painted by DAVID GARRATT.

Costumes executed by Maria Czipo, Daisy Dean, Brenda Diamond, Sarah Wiseberg.

Decorative painting on costumes by Ken Dawson.

Headdresses and hats by Ada Parker, Sarah Currie.

Ballet Slippers by Johnny Brown, Capezio, Annello and Davide.

Pointe Shoes by Frederick Freed and Gamba.

Character boots by Johnny Brown and Michael Bolubash.

Lighting equipment by WILLIAM G. DALE.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 p. m.	8 November 1962
	PROGRA M	
Fantasy in D Minor, K. 397	O.F.	· · · . W. A. Mozart
	Joyce Cornell, piano (Anderson)	
Sonata for Piano and Violin in A major Allegro amabile Andante tranquillo - Vivace	, Op. 100	Johannes Brahms
Allegretto grazioso (quasi an	dante)	
	Christine Louis, violin (Kling) Robert Smith, piano (Anderson)	
Spring Comes Singing	on According to St. John)	Henry Cowell J. S. Bach
	Linda Owen, soprano (Nossaman) Joyce Cornell, piano Ruth Hilton, flute (in the Bach)	
Trio Sonata in D minor, BWV 527 Andante Adagio e dolce Vivace		
	B. T. Kimbrough, organ	
Sonata for Trumpet, Horn and Trombon Allegro moderato Très lent Rondeau	e	Francis Poulenc
	William Wich, trumpet Charles Baxter, horn Terry Cravens, trombone	

Baldwin Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department

presents

STUDENTS IN RECITAL

November 10, 1962 Saturday, 10:35 a.m.

Gardencourt

Baa! Baa! Black Sheep

French Folk Tune (Arr. Kelley)

Sarah Griffith, violin (Schneider) accompanist, Jo Ann Baxter

Gay Little Story Quick March Kabalevsky Kabalevsky

Camille Dean, piano (Wagner)

Hot Cross Buns A Little Joke English Kabalevsky

Sharon Whinery, piano (Wagner)

Ecossaise Two Folk Songs Beethoven Bartok

Gloria Barnes, piano (Wagner)

To a Wild Rose

E. MacDowell

Linda Lipman, violin (P. Skerlong)

Romance in G

Beethoven - Herfurth

Vicki Riley, viola (Schneider) accompanist, Jo Ann Baxter

Sarabande Matelotte G. F. Handel Boyce

Rebecca Romer, violin (P. Skerlong)

Nocturne Soldier Puppets

Glover Glover

Lynn Webster, piano (D. Owen)

National Song, Op. 12 Waltz in A minor, Op. 12 Grieg Grieg

Patricia Spoerl, piano (Wagner)

To Spring, Op. 43, Number 6

Grieg

Leslie Knox, piano (D. Owen)

Impromptu, Op. 46, Number 11

MacDowell

Frona Murphy, piano (D. Owen)

Sonetto del Patrarca 123

Liszt

Mary Katharine Quillen, piano (Anderson)

Waltz in A - flat, Op. 69, Number 1

Chopin

Michael Webster, piano (Anderson)

CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

presents

NEW YORK PRO MUSICA

NOAH GREENBERG, MUSICAL DIRECTOR

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HARPSICHORD, REGAL PORTATIVE ORGAN

THE INSTRUMENTAL CONSORT REHEARSES UNDER THE DIRECTION OF LANOUE DAVENPORT.

> THE PLAYHOUSE SUNDAY, NOVEMBER 11, 1962 3:00 P.M.

EARLY BAROQUE MUSIC OF ITALY AND GERMANY

Ι

CLAUDIO MONTEVERDI (1567-1643) Cantate Domino

ensemble

Laetaniae della Beata Vergina

ensemble

II

CLAUDIO MONTEVERDI

Entrata and Balletto

Sheila Schonbrun, Carolyn Backus and Brayton Lewis with instruments

with ins

Ah, dolente partita

voices

Dolcissimo uscignolo

voices with harpsichord

Hor ch'el ciel e la terra

ensemble

III

GIROLAMO FRESCOBALDI (1583-1643)

Canzon quinta

instruments

Two Correnti Toccata settima

Paul Maynard, harpsichord

RICCARDO ROGNIONO (fl. ca. 1600)

Anchor che col partire (ornamented version)

LaNoue Davenport and harpsichord

GIROLAMO FRESCOBALDI

Canzon terza

instruments

IV

CLAUDIO MONTEVERDI

Nisi Dominus (Psalm 127)

ensemble

INTERMISSION

NEW YORK PRO MUSICA

SUMMARIES OF THE TEXTS

SUMMARIES OF THE TEXTS

CLAUDIO MONTEVERDI

Cantate Domino

Sing unto the Lord a new song, For He hath done marvelous things.

Litany of the Blessed Virgin

Lord, have mercy. Christ, have mercy...
Holy Mary, pray for us. Holy Mother of God,
Holy Virgin of Virgins, pray for us...
O Lamb of God, that takest away the sins of the world,
have mercy upon us.

Balletto

The due praises of beauty we celebrate in joyous song.

Reauty is a ray of heaven's light, which, like the sun in May,

Brings us a tempered warmth from which

The flowers of love are born.

Ah, dolente partita

Ah, sad parting, the end of my life.

In parting I feel a living death that gives life to sorrow.

Dolcissimo uscignolo

Sweetest nightingale, thou callest thy dear companion, Singing: Come, come O my soul.

Hor ch'el ciel e la terra

Now that sky and earth and wind are silent
And wild beasts and birds are fettered by sleep,
Night guides its starry car upon its round,
And the sea, without a wave, lies in its bed,
I stay awake, I think, I burn, I weep;
And she who destroys me
Is always before me to my sweet pain;

War is my state, full of rage and sorrow, And only in thinking of her have I some peace.

Nisi Dominus

Unless the Lord build the house, they labor in vain that build it... Like as the arrows in the hand of the giant, even so are the young children; happy is the man that hath his quiver full of them.

HEINRICH SCHÜTZ

Der Herr ist mein Hirt

The Lord is my shepherd; I shall lack nothing.

Anima mea liquefacta est

My soul failed when my beloved spake; Sweet is his voice and comely his face... Daughters of Jerusalem, tell ye him that I am sick of love.

JOHANN HERMANN SCHEIN

Wende dich, Herr

Turn Thee to me, O Lord, and be merciful.

The trouble of my heart is great...

Look on my affliction and pain, and forgive me all my sins.

Da Jakob vollendet hatte

When Jacob made an end of commanding his sons, he yielded up the ghost. Joseph fell upon his father's face, and wept upon him and kissed him.

Zion spricht: der Herr hat mich verlassen

Zion said: The Lord hath forsaken me and forgotten me. Can a woman forget her suckling child? Yea, I will not forget thee; I have graven thee on the palms of my hands.

HEINRICH SCHÜTZ (1585-1672)

Der Herr ist mein Hirt

John Ferrante, Ray De Voll and Gordon Myers with instruments

Anima mea liquefacta est Sheila Schonbrun and Carolyn Backus with instruments

VI

MICHAEL PRAETORIUS (1571-1621)

A suite of dances
Ballet des coqs
Galliarde
Ballet and Volte
Spagnoletta
Courante

instruments

VII

JOHANN HERMANN SCHEIN

Wende dich, Herr

ensemble

Da Jakob vollendet hatte

Zion spricht: der Herr hat mich verlassen

DECCA GOLD LABEL RECORDS

COLUMBIA ARTISTS MANAGEMENT, INC.

STAGE MANAGER: MICHAEL ACKERMAN

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 p.m.	15 November 1962
	PROGRA M	
Sonata No. 1		G. F. Handel
	Terry Cravens, trombone Robert Lam, piano	
Terzetto, Op. 74	Allegro, ma non troppo)	Antonin Dvořák
Third movement (scherzo:	Christine Louis and Sherrin MacDonald, vi Nina Ralph, viola	olins
Ballade in F minor, Op. 52.		Frederyk Chopin
	Elizabeth Maynier Gant, piano	

Steinway Piano

The Southern Baptist Theological Seminary

Louisville, Kentucky

SCHOOL OF CHURCH MUSIC

presents

FRED COULTER, Pianist

in

GUEST RECITAL

Broadus Hall November 16, 1962 Eight-thirty O'clock

PROGRAM

Two Sonatas
Longo 103
Longo 124
Troisieme Sonate pour Piano-Formant 2-TropeBoulez
ordre:
Texte
Parenthese
Commentaire
Glose
Sonetto 104 del PetrarcaLiszt
Sonetto 123 del Petrarca
Apres une Lecture de Dante (Fantasia quasi Sonata)
INTERVAL
Sonata in G major, Opus 78 (Fantasia)Schubert
Molto moderato e cantabile
Andante
Menuetto, Allegro moderato
Allegretto
(Mr. Coulter is presently living in Paris, France. This recital is part of his first American tour.)

Steinway Piano

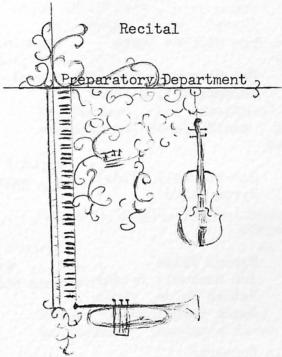
University of Louisville

School of Music

presents

Students

in



November 17, 1962 Saturday, 10:35 a.m.

Gardencourt

PROGRAM

Twinkle Twinkle Little Star Lightly Row Song of the Wind French Folk Song German Folk Song German Folk Song

Gloria Felde, violin (Schneider) accompanist, Mrs. M. B. Felde

Theme and Variations

Papini

Jon Rockwell Felde, violin (Schneider) accompanist, Mrs. M. B. Felde

Introduction from Witches Dance

Paganini - Herfurth

Hal Newman, viola (Schneider) accompanist, Richard Hays

Teasing Song Maypole Dance Bartok Bartok

Jon Rockwell Felde) violin duet Byron Felde

Allegro Moderato

Pleyel

Marcus Felde) violins from the Jon Rockwell Felde) second string quartet Nathan Felde, viola Byron Felde, cello

Fourth Pupils Concerto
First Movement - Allegro Moderato

Seitz

Leslie Major, violin (Schneider) accompanist, Mary Wilanna Smothers

Air and Variations

Dancla

Robin Louis, violin (Schneider) accompanist, Glenna Dockery

Berceuse

Jarnefelt

Marc Cummings, cello accompanist, Bonnie Kraus

Elizabeth Klein, piano (Henry)

A Little Song Play Song Kabalevsky Bartok

Hilda Gudmundsson, piano (Henry)

Hurdy Gurdy

Rebikoff

Julie Smith, piano (Henry)

Oboe Quartet, K.V. 370 First Movement, Allegro W. A. Mozart

Kay Feddern, oboe (Hauptman) accompanist, Bonnie Kraus

Minuet in G major Joy and Tears

Bach Tcherepnin

Margaret Coogle, piano (Henry)

Sonata in A minor Cantabile

J. E. Galliard

Spiritoso e Staccato

Robert Spiegelhalter (Lyon) accompanist, Constance Karem

Promenade

Prokofieff Brahms

Waltz in A Flat, Op. 39, Number 15

Virginia Meagher, piano (Henry)

Two-Part Invention in C major Variations in C major

Bach Haydn

Mary Wilanna Smothers, piano (Anderson)

Waltz in B minor, Op. 69, Number 2

Chopin

Carol Pitts, piano (Anderson)

UISVILLE

CONCERT ASSOCIATION

presents

Season 1962-1963



GLENN GOULD

PIANIST

The world of music has no finer pianist than Glenn Gould. This peerless musician has captured critics and audiences throughout North America and Europe, establishing himself as one of the greatest exponents of the keyboard this century has produced. He has been lauded by national magazines and record columnists and wherever his name is mentioned the revered title of "genius" is rightly and frequently applied.

This astonishing musician was born in Toronto in 1932. At the age of twelve he graduated from the Royal Conservatory of Music of Toronto with the highest standing in Canada and the youngest ever to attain this honour. In 1947 he made his formal debut as soloist with the Toronto Symphony Orchestra. From that auspicious first concert his fame has gathered momentum until today, 15 years later, he has become a legend.

In 1955 Glenn Gould first appeared in the United States. His United States debut took (Continued on Page 4 of Program)

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GLENN GOULD

(Continued from Page 1 of Program)

place in Washington and the following day Paul Hume, the distinguished critic of the Washington Post, accorded him the highest praise adding: "It is unlikely that the year 1955 will bring us a finer piano recital . . . we know of no pianist anything like him of any age". New York was next on his concert list of firsts and his appearance brought the critics to their feet and loud applause echoed in their typewritten notices.

Since his celebrated United States and Canada debuts Glenn Gould has appeared in nearly all the leading North American cities in recital and as soloist with orchestra. His playing continues to conquer wherever he performs and he invariably leaves each city in a blaze of glory.

Not content to bask in his North American success Glenn Gould left for Europe in 1957, making his first European appearance in Russia. He was the first North American pianist to play in Russia. The reception he was given is impossible to describe. All concerts were sold out; at one six extra policemen were hurriedly called in to control the crowds who were turned away; at another 900 standees jammed every available inch of space in the hall including the aisles. He gave four concerts each in Moscow and Leningrad and the Russian critics were unstinting in their wild enthusiasm.

Berlin and Vienna followed his Russian triumph. After his appearance as soloist with the Berlin Philharmonic Orchestra under Herbert von Karajan playing the Beethoven C Minor Concerto he created a sensation.

During 1959 Glenn Gould appeared at four major music festivals—two in North America. and two in Europe.

In the fall of 1958 he returned to Europe for his first extensive tour of the Continent. He gave concerts in Germany, Austria, Italy, Belgium and Sweden. After this tour he was invited to Israel where he gave numerous concerts and again received his accustomed high praise.

After his second conquest of Europe and his triumphant visit to Israel he returned to Canada and immediately commenced his third North American tour. The year was 1959 and it brought fresh laurels. North America continued to succumb to his talents. Europe was again visited. Switzerland and England were new areas of triumph.

Throughout 1960 Glenn Gould toured the United States and Canada and at the same time recorded several albums with Columbia Records. In March of 1961 Mr. Gould signed a contract with the CBC. The contract calls for Mr. Gould to star in four one-hour television spectaculars.

During the past few years Glenn Gould has appeared at the Stratford (Ontario) Music Festivals. His appearance in the Sunday afternoon concerts at the Festival have been a phenomenal success and recently over 250 would-be patrons were turned away. This year, as well as taking part in the concerts, Mr. Gould is the Co-Director of the Stratford Music Festival.

Glenn Gould's 1961-62 North American Tour opens in Westchester in October and over twenty cities from coast to coast in the States and Canada will be visited before his season ends in April.

GLENN GOULD on Records:

ML 5060 Bach: The Goldberg Variations

ML 5130 Beethoven: Sonatas Opus 109, 110, and 111

ML 5186 Bach: Partitas Nos. 5 and 6

ML 5211 Bach: Concerto No. 1 in D Minor

and

Beethoven: Concerto No. 2 in B flat Major

Leonard Bernstein conducting

ML 5274 Haydn: Sonata in E flat major

and

Mozart: Sonata in C major, K 330

ML 5298 Bach: Concerto in F minor

Beethoven: Concerto No. 1 in C major

Vladimir Golschmann, conducting

Berg: Sonata for Piano, Opus 1 ML 5336

Krenek: Sonata No. 3, Opus 92, No. 4 Schoenberg: Three Piano Pieces, Opus 11

Beethoven: Concerto No. 3, in C minor

ML 5418 Leonard Bernstein conducting

ML 5472 Bach: Concerto in F major (Italian)

and

Bach: Partitas Nos. 1 and 2 ML 5578 Gould: String Quartet, Opus 1

The Symphonia Quartet

Brahms: Ten Intermezzi for Piano ML 5637

Steinway Piano

Columbia Records

GLENN GOULD is managed by WALTER HOMBURGER 12 SHEPPARD STREET TORONTO 1, CANADA



"An American Pageant of the Arts"

Thursday, November 29, 1962



SPECIAL GUESTS

PRESIDENT AND MRS. JOHN F. KENNEDY
GENERAL AND MRS. DWIGHT D. EISENHOWER

PERFORMERS

Host: LEONARD BERNSTEIN

Marian Anderson

HARRY BELAFONTE

PABLO CASALS YEOU-CHENG MA
VAN CLIBURN FREDRIC MARCH

COLLEEN DEWHURST HOWARD MITCHELL - Conductor
BRADFORD DILLMAN National Symphony Orchestra

FLORENCE ELDRIDGE BOB NEWHART

ROYES FERNANDEZ

ROBERT FROST

JASON ROBARDS, JR.

ALEXANDER SCHNEIDER

Benny Goodman Maria Tallchief
Hal Holbrook Richard Tucker

Danny Kaye And Others

CREDITS

Produced by Robert Saudek
O'Neill on O'Neill* prepared and staged by
Jose Quintero

BILL FOSTER — Choreographer

 $\begin{array}{c} {\rm Kirk\ Browning} - Director\ of\ Pablo\ Casals} \\ segment \end{array}$

ROGER ENGLANDER - Director

DOROTHY KIRSTEN

Yo-Yo Ma

Presented by Theatre Network Television, Inc.

NATHAN L. HALPERN - President

ROBERT F. WHITE — Director of
Program Production

EDWARD F. ADDISS — Director of Operations
EUGENE D. WARREN — Director of Engineering
JOHN J. LEAY — Chief Engineer
IMERO FIGRENTINO — Lighting Director
ROBERT G. THOMPSON — Technical Supervisor
JAMES J. DUGGAN — Technical Supervisor
ROBERT BLEYER — Director
KIRK BROWNING — Director

AL DECAPRIO — Director

JACK SHEA — Director

HAL GURNEE — Director

The National Cultural Center wishes to express its gratitude to the American Federation of Musicians:

NEW YORK LOCAL 802

WASHINGTON LOCAL 161

CHICAGO LOCAL 10

LOS ANGELES LOCAL 47

JEAN DALRYMPLE - Chairman of Guest of Honor Committee

* Selections in "O'Neill on O'Neill" are presented by arrangement with the producers of the prize-winning film "Long Day's Journey Into Night" soon to have its premiere in this city.

A Message from

MRS. JOHN F. KENNEDY

Honorary Chairman

Our Capital should be a symbol of our national interests and accomplishments. It is sad that no adequate facilities are available for the performing arts here in Washington so that national recognition can be given to artists and performing groups from all over the country and world.

The establishment of the National Cultural Center will do much to encourage new achievements from established artists, as well as provide enlarged opportunities to young artists.

MRS. DWIGHT D. EISENHOWER Honorary Chairman

My husband and I long have felt that our Nation's Capital should reflect the many outstanding achievements of the American people in every field. We have such a rich heritage in the arts, and these accomplishments could be better dramatized and symbolized if we had proper facilities for the performing arts in our Capital.

I am happy to join in working to achieve the goals Congress set in establishing the National Cultural Center. I am certain that the people in every state will support the Center as a matter of national pride and because they want to see the arts continue to grow and flourish in our way of life.

ROGER L. STEVENS

Chairman of the National Cultural Center Board of Trustees

This evening's telecast marks a pioneering achievement in the arts. For the first time, community cultural and civic projects will share in the proceeds of a nationwide fund-raising campaign in the cultural field.

Our Congress, in another unique step, has authorized a nationwide voluntary contribution drive to build a performing arts center for all our people. By attending tonight's historic event, you have helped put the wheels of this campaign in motion. You are showing the way for foundations, corporations, labor unions, and large and small donors from all walks of American life, to participate in this effort. It will enable the Center's Trustees to carry out their assignment from the Congress to provide a truly national cultural program.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

Emily Davison Recital Hall

29 November 1962

1:00 p.m.

-	_			
D	D^{C})GR	Δ	NΛ
г.	\sim	n	Λ.	IVI

Concerto XXII		Jean Battista Viotti
74	Noel Felde, violin (Kling) Robert Smith, piano	
Sinfonia (from Partita II)		J. S. Bach
	Bobbye Ossman, piano (D. Owen)	
Liebeslied	15 16 13	Oskar Bohme
	William Wilkerson, trumpet (Raper) Joyce Cornell, piano	
Sonata quasi una fantasia, in E-flat m		Ludwig van Beethoven
Andante - Allegro - Tempo prim Allegro molto vivace Adagio con espressione - A	llegro vivace - Tempo primo - Presto	
	Elizabeth Lee, piano (B. Owen)	
Prayer of Saint Gregory		Alan Hovhaness
	William Wich, trumpet (Raper) Mrs. Helen Wich, piano	
Concerto No. 1, in D major for Horn, First movement (Allegro)	, and Orchestra	W. A. Mozart
	Duane Small, French horn (Ball) Ruth Spragens, piano	
Allegro		August De Boeck
	Lloyd Collins, trumpet (Raper) Joyce Cornell, piano	

Steinway Piano



University of Louisville School of Music Preparatory Department

Saturday, December 1, 1962

10:30 a.m.

Piano Music by

CLAUDE DEBUSSY, MUSICIEN FRANCAIS

b. Saint-Germain-en-Laye, August 22, 1862

d. Paris, March 25, 1918

Introduction Dwight Anderson

The little Shepherd 1906

Ruth Rice

Feuilles mortes (Dead Leaves) 1910

La puerta del vino (The Door of the Wine Shop) 1910

Ann Gilligan

La Fille aux cheveux de lin (The Girl with the Flaxen Hair) 1910

Golliwogg's cake-walk 1906

Clair de lune (Moonlight) 1890

George Henry

Etude Number 6, pour les huit doigts (Etude for Eight Fingers) 1915

Reflets dans l'eau (Reflections in the Water) 1905 Francine Fymat



DEDICATION

Emily Davison Memorial Recital Hall

at

GARDENCOURT

Wednesday, December 5, 1962 - 8:00 P. M.

DEDICATORY EXERCISES

Welcome			Dr.	Robert	Whitney
	Dean, School of	Music, Univ	versity of Louisv	ville	
Remarks —					
For the	Family		Mr.	John D	avenport
For the	Board of Truste	ees	Mr. Ar	thur H.	Almstedt
For the	Faculty		Mr.	Benjam	in Owen
For the	Alumni		Mrs. H	larold S.	Johnson
For the	Students	•••••	Miss Patri	cia Ann	Buckner
Concluding 1	Remarks		Dr.	Philip I	Davidson
	President,	University of	of Louisville		

MUSICAL PROGRAM

Lee Luvisi, pianist

I

Sonata in F major, K.332
Allegro Allegro assai
II
Klavierstücke, Opus 76
Capriccio in F-sharp minor Capriccio in B minor Intermezzo in A-flat major Intermezzo in B-flat major Capriccio in C-sharp minor Intermezzo in A major Intermezzo in A minor Capriccio in C major
III
Three Preludes from Opus 103
Barcarolle in E-flat major, Opus 105, No. 2
Nocturne in B minor, Opus 119
IV
Nuit de Noël Ferruccio Busoni Toccata Claude Almand

Mr. Luvisi appears by courtesy of Columbia Artists Management, Inc.
Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

6 December 62

Nicolo Paganini

1:00 p.m.

PROGRAM

. J. S. Bach Suite No. 2, in D minor, for Violoncello Solo . Prelude Richard Rose, cello (G. Whitney) W. A. Mozart Concerto No. 4, in E-flat major, for French Horn . First movement (Allegro) James Jones, French horn (Ball) Mary Raper, piano Edouard Lalo Symphonie espagnole, op 21 First movement (Allegro non troppo) Mary Bolle, violin (Kling) Robert Smith, piano Johann Stamitz Concerto for Clarinet . First movement (Allegro moderato) Bruce Busch, clarinet (Livingston) Joyce Cornell, piano . Felix Mendelssohn Concerto for Violin, in E minor, Op. 64 . . . First movement (Allegro molto appassionato) Sherrin MacDonald, violin (Kling) Bobbye Ossman, piano

> Philip Noer, violin (Kling) Francine Fymat, piano

La Campanella (from Second Concerto for Violin, Op. 7) . . .

Steinway Piano

The Kentucky Opera Association

(member of The Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

present

MOZART'S

THE MAGIC FLUTE

Libretto by Schikaneder

SUNG IN ENGLISH

Translated by
Ruth and Thomas Martin

Produced by MORITZ BOMHARD

with members of THE LOUISVILLE ORCHESTRA

COLUMBIA AUDITORIUM

December 6 and 7, 1962

8:30 P.M.

ONCE UPON A TIME in the Orient there lived a wise King whose goodness was known far and wide. In his possession was the Circle of Seven Suns which revealed the secrets of Nature and could give great powers over the people. The king knew that the Circle could be used for Evil, but he governed it with prudence for the good of his people. He resisted the pleas of his wife who wanted him to gain more might and power with the Circle. She was as beautiful as a fairy but she possessed a proud and cold heart. A daughter, Pamina, was their only child and she loved her father very dearly. Once, on one of the Kings lonely journies into his realm he lost his way in a fierce storm, and found refuge under a mighty oak tree. Taking a piece of its wood, he carved a beautiful flute and when he blew the first tones it led him back to his castle, wife and child. The gods had given the flute the power to protect the one who played it from all evil and to lead all who heard it to the Path of Good. Being deeply grateful, the king carefully guarded the flute.

On the edge of the kingdom, near the Fire Mountains lay a holy temple. In it lived men who sought Wisdom to free mankind from the darkness of superstition, need and hate, and to lead it to Love. Only the most excellent and wise were taken into the group, after they underwent hard tests of steadfastness, courage and secrecy. They did not fear even Death. Matters of gravest import were taken up by the High Council, a body of eighteen men elected from the other wisemen. At the time of the good king's reign the head of the High Council was Sarastro. Because of his great and noble talents he was called, while still very young, to this high office. Under his leadership the wisemen became more powerful than ever before. Although the king was closely bound to the goals of the wisemen he could not be counted among their numbers. An old law forbade admittance to any member of a ruling dynasty since the independence and effectiveness of the wisemen could perhaps be influenced. However, the deep friendship of the king and Sarastro served the good of all the people and the whole kingdom looked upon them with love and devotion.

At the time when Pamina was born there lived in a neighboring kingdom, a young Prince, Tamino. The boy was educated at the magnificent court of his father, and soon excelled all of his companions in skill, cleverness and courage. Even the wise king and Sarastro heard of his great gifts and the king cherished the hope that Tamino might one day govern his realm since he had no son. Pamina grew up without knowing of Tamino or her father's wish for he had only confided this to Sarastro.

The day arrived when the good king felt himself close to death and he called for Sarastro. All of his treasure, his crown and the Magic Flute he willed to his wife, but the Circle of Seven Suns he entrusted to Sarastro for safekeeping. And, because he believed that the queen would misuse her new power, he also asked Sarastro to care for Pamina and marry her to Tamino when the time came. When the king died, the queen cursed him for she learned that she was denied the precious Circle.

Under the guidance of Sarastro, Pamina grew up to be the fairest maiden of the land. His heart was bound to her by a deep love but he remembered the vow which he had given the king. Pamina was carefully protected in the temple. Only the Moor Monostatos, a devoted servant of Sarastro, secretly plagued her and she often had to defend herself from him. Her longing for her home and her mother became stronger and stronger. However, the kingdom lay subdued under the capricious rule of the queen. Cleverly, she had spread the tale that the king had deceived her and that Sarastro had robbed her. Most of the people in the kingdom believed her and even the king of the neighboring realm, Tamino's father, was taken in by her tears and the tale of the evil Sarastro. Only a few subjects recognized her lies and they sided with Sarastro. And so, confusion and discord reigned overall. The queen even allied herself with the evil powers, became known as the Queen of the Night and was soon plotting devices to regain the Circle.

Then one day, while hunting, Tamino wandered into the queen's kingdom. He had lost his weapons and was defenseless against a pursuing giant snake. The Ladies of the Queen appeared to save him because the queen wanted the prince to help her regain the Circle. Purposely she let him see a picture of her daughter and he immediately desired to free Pamina and declare his love to her. The queen completely won over Tamino, armed him for his undertaking with the Magic Flute and gave him as a companion, Papageno, who lived near the palace and caught precious birds for her. But Sarastro knew of the prince's undertaking and before going out to hunt, ordered the First Speaker of the Council to greet Tamino at the temple gate when he arrived. Tamino still waited for three spirits who were to guide him, but Papageno hurried on ahead by a secret path and found Pamina. Happy and full of love she hurried toward the young prince who was to free her. Tamino, in the meantime arrived at the temple gate. From the wisdom and goodness of the Speaker, he perceived that Sarastro could not be an evil sorcerer and realized that he had been deceived by the queen. The news that Pamina was still living rescued him out of deep despair and for the first time he seized his flute in order to thank the gods. He then hurried to find Pamina but it was the will of the gods that the lovers could not be united before Tamino was purified and obtained wisdom. The two met and their hearts were bound in highest bliss but Sarastro had to separate them.

The old law forbade Tamino, as a prince to join the wisemen. But

seeing Tamino's high destiny and realizing that the youth would have the power to save the strife-torn kingdom and also follow him as leader of the Council, Sarastro decided to break the old law for the good of mankind. After the resisting members of the council were finally convinced, they prepared the difficult tests for Tamino and Papageno. Trust in the gods and love for Pamina gave him courage and the Magic Flute protected him. Soon all of the wisemen recognized his strength of character.

Meanwhile, after many days of waiting, the queen set out to find Tamino and charge him to win the Circle. She was seized by a terrible rage when Pamina told her that Tamino was with the wisemen and gave her daughter a dagger to kill Sarastro. But Pamina could not do it. The kind and good Sarastro saved her from her dilemma and threw the Moor out of the temple. Pamina, like Tamino, also had to prove herself worthy of love. When she saw her beloved in the temple garden and he did not speak—being under the law of silence—she thought he didn't love her. Like a crazed person she went into the high mountains seeking death. But the spirits rescued her and brought her back to Tamino.

The prince had proven himself well in the tests. However he still had to undergo the dangerous paths through fire and water. Pamina undertook this most difficult of all tests with him. He blew the flute and it helped them to withstand the danger of death. With pure souls they conquered and were led triumphantly into the temple. Recognizing Pagageno's good heart, even though he had not completed all of the tests, the wisemen also gave him a mate. The Queen of the Night undertook one last onslaught against Sarastro. Led by Monostatos, she found the hiding place of the Circle of Seven Suns, but its light was so brilliant that she and her followers were blinded and fell into eternal darkness.

And so, with Tamino began a new era for all mankind.

Next K.O.A. production:

THE STORY OF THE KING AND THE CLEVER ONE by Orff

CAST

(in order of appearance)

TAMINO	Brandt Curtis
THREE LADIES	
PAPAGENO	Richard Chamberlain
QUEEN OF NIGHT	
PAMINA	Audrey Nossaman
MONOSTATOS	Gary Hume
THREE SPIRITS	
FIRST PRIEST	Hugh McElrath
SARASTRO	William McRary
TWO SPEAKERS	Louis Coady Frank Miller Jr.
ARMED MEN	Clarence Smith Will Andress
PAPAGENA	Barbara Cunningham

Conductor, Directo	r Moritz Bomhard
Technical Director	Ming Tyler Dick
Set Design	Moritz Bomhard
Construction	Marion Gilliam Ming Tyler Dick Polly Cochran Sandra McNeill Al Janos Nils Karlson Judy Kinser
Costume Design	Mink Tyler Dick
Executed by	Dolores Schaeffer
Property Mistress	Susan Spalding

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

in honor of the

BOARD OF OVERSEERS

Emily Davison Recital Hall	7 December 62
presents	
"Voi lo sapete" (from Cavelleria Rusticana)	
Antoinette Booker, mezzo soprano Ann Gilligan, piano	
Fantasie - Impromptu, Op 66	Chopin
Elizabeth Gant, piano	
La Campanella, Op. 7	Paganini
Philip Noer, violin Francine Fymat, piano	
Toccata in F major	J. S. Bach
B. T. Kimbrough, organ	

Steinway Piano

University of Louisville School of Music

presents

RECITAL OF PIANO TRIOS

GEORGE HENRY, piano

GRACE WHITNEY, cello

JAMES LIVINGSTON, clarinet

JERRY BALL, French horn

PAUL KLING, violin

Davison Recital Hall

December 8, 1962 - 8:30 p.m.

PROGRAM

Trio for Piano, Clarinet and Cello, Op. 11Beethoven

Allegro con brio

Adagio

Tema con variazioni

Andante

Scherzo: Allegro

Adagio mesto

Allegro con brio

Trio for Piano, Violin and Cello, Op. 99Schubert

Allegro moderato

Andante un poco mosso

Scherzo: Allegro

Rondo: Allegro vivace

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

December 8, 1962
Saturday, 10:35 a.m.
Gardencourt

Valsette

B] och

Sarah Griffith, violin (Schneider) accompanist, Robert Smith

A Flower Garden

Barnett

Deborah Harrison, violin (Schneider) accompanist, Mary Wilanna Smothers

Iullaby
French Folk Song
O Come Little Children

German Folk Song

German Folk Song

Gloria Felde, violin (Schneider) accompanist, Mrs. M. B. Felde

A Little Song Play Song

Kabalevsky Bartok

Barbara Scearce, piano (Fymat)

Catilena Alla Turca

André Schmidt

George Riley Edwards, violin (Schneider) accompanist, Mary Wilanna Smothers

A Game Folk Dance A Little Song

Kabalevsky Tansman Tansman

Mary Claugus, piano (Fymat)

Prelude The Clown

Tcherepnin Kabalevsky

Danice Weldon, piano (Fymat)

Vicki Riley, viola (Schneider) accompanist, Robert Smith

Duets from Children's Pieces Slovakian Folk Tune Boatman! Boatman! Tortuous Struggle Two Hungarian Folk Tunes Hungarian Folk Song

Bartok-Suchoff

Lester B. Abner, Jr., piano (Aldrich)

Allegro

Marcello

Nathan Felde, viola (Schneider) accompanist, Mrs. M. B. Felde

Two Sonatas

Scarlatti

G major, K. 471 D minor, K. 517

William Davis, piano (Anderson)

Steinway Piano

This is the fourth recital of the Preparatory Department during the 1962-63 season. The next recital will be Saturday, December 15, at 10:35 a.m.

University of Louisville School of Music

presents

BENJAMIN OWEN, Pianist

Gardencourt

Emily Davison Recital Hall 4:00 p.m.

9 December 1962

PROGRAM

Adagio in B minor, K. 540 (1788)Wolfgang Amadeus Mozart (1756-91)

> Andante cantabile Allegretto grazioso

INTERMISSION

Hommage à Rameau¹
La sérénade interrompue²
La terrace des audiences au clair de lune³
Etude: pour les notes répétées (1915)
Feuilles mortes³
Masques (1904)

(1862-1918)

Berceuse, Op. 57 (1843)
Barcarolle, Op. 60 (1845-6)

Fryderyk Chopin (1810-49)

- 1) Images, First Set (1905)
- 2) Preludes, Book I (1910)
- 3) Preludes, Book II (1910-13)

STEINWAY PIANO

THE WOMAN'S CLUB of LOUISVILLE

presents

ROBERT BELOW, pianist

December 12, 1962 — 1:30 P.M.

PROGRAM

Three Sonatas	nenico Scarlatt
D minor (Longo no. 15)	
C major (Kirkpatrick no. 513)	
F major (Longo no. 385)	
II	
Sonata in A Minor, k. 310	.W. A. Mozari
Allegro maestoso	
Andante cantabile con espressione	
Presto	
III	
Ballade in A-flat Major, opus 47	F. Chopin
IV	
Valses Nobles et Sentimentales (1911)	Maurice Ravel

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

13 December 1962

1:00 p.m.

	PROGRAM
English Suite in G minor Prelude	J. S. Bac
	Brooke Johnston, piano (Anderson)
Concerto No. 1 for French Horn, in E- First movement (Allegro)	flat major W. A. Mozar
	John Hoover, French horn (Ball) Ruth Spragens, piano
French Suite No. 5., in G Major	Bach
A llemande Courante Sara bande Ga votte	
Bourrée Gigue	
	John Corbett, piano (Anderson)
La meneuse de tortues d'or) La cage de cristal)	Jacques Ibert-Marcel Mule
	Charles Mallory, saxophone (Livingston) Joyce Cornell, piano
Prelude and Fugue in D minor (W. K. 1	II)
	Thomas McGary, piano (B. Owen)
Allegro	August De Boeck
	Lloyd Collins, trumpet (Raper) Joyce Cornell, piano

Three Sinfonias .		
E major		
F minor		
B minor		
	Robert Smith, piano (Anderson)	
Proclamation for Tru	cumpet and Piano (1955)	Ernest Bloch
	Tom Giles, trumpet (Raper)	
	Mary Raper, piano	
	Mary Raper, plano	

. J. S. Bach

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

THE BRASS ENSEMBLE Leon Raper, Director

and

THE UNIVERSITY OF LOUISVILLE CHORUS Richard Dales, Director Marshall Haddock, Assistant Director

> Emily Davison Recital Hall December 14, 1962 8:30 p. m.

PROGRAM

I

Two Pieces Holbourne

Paduana Schein

Sonata from Die Bankelsangerlieder Anonymous

Ricercar del primo tuono Palestrina

Billy Wich, Tom Giles, Charles Baxter Patsy Buckner, Terry Cravens

Π

Cantata, "Das Neugeborne Kindelein" for mixed chorus, strings, and continuo

Buxtehude .

III

Trio for Trumpets

Burrill Phillips

Billy Wich, Tommy Giles, William Wilkerson

IV

Fanfare for Christmas Day M. Shaw

Lo, How a rose e'er Blooming Praetorius

Birthday Greeting Kodaly

The Stable Door Gibbs

Hodie Christus Natus Est Willan

Allegro and Air from "King Arthur"

Purcell

Sarabande and Minuet

Bach

Sharagan and Fugue

Hovhaness

VI

Benedicamus Domino

Warlock

Carol of the Drum

Davis

O Magnum Mysterium

Vittoria

Now Let Every Tongue Adore Thee from cantata 140

Bach

INSTRUMENTALISTS

Christine Lois, Violin Karen Krause, Violin Mary Bolle, Violin Richard Rose, Cello

Robert Lam, Piano

The Brass Ensemble portion of this program is in partial fulfillment of the recital requirements for William Wich for the degree, Bachelor of Music.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department
presents
Students in Recital

December 15, 1962
Saturday, 10:35 a.m.
Gardencourt

PROGRAM

Two Dialogues Running Along

Bartok Kabalevsky

Patricia Clark, piano (Gilligan)

Au Clair de la Lune Skip to My Lou French American

Sharon Whinery, piano (Wagner)

A Song from the East

C. Scott

Carolyn Laney, piano (Anderson)

Quick March

Kabalevsky

Elizabeth Blanton, piano (Wagner)

The Winter's Passed

Wayne Barlow

Bobby Updegraff, oboe (Hauptman) accompanist, Mrs. Updegraff

Bourree in F major Song of the Dark Woods Peasant Tune Bach Siegmeister Tansman

Camille Dean, piano (Wagner)

March

Shostakovitch

Gloria Barnes, piano (Wagner)

Linda Crouch, piano (Wagner)

Chimes

Tcherepnin

Callie Virginia Smith, piano (Keyes)

Sonatina in G.

Beethoven

Heidi Fulkerson, piano (Keyes)

Allegro in A-major

W. F. Bach

Delores Greathouse, plano (Wagner)

Prelude in A flat major, Op. 28, No. 17 Chopin

Constance Karem, piano (D. Owen)

Two Sonatas G major, K. 471 D minor, K. 517 D. Marlatti

Villiam Davis, piamo (Anderson)

Steinay Pimo

This is the fifth recital of the Preparatory Regument during the 1962-63 season.

12-15-62

The Carnegie Library and The Paducah Chorale

present

THE LOUISVILLE STRING QUARTET

Paul Kling, Violin Richard Skerlong, Violin Virginia Schneider, Viola Grace Whitney, Cello James Livingston, Clarinet

Quartet #12 in C minor "Quartetsatz"

Franz Schubert (1797-1828)

This little masterpiece was to have been the opening movement of a full quartet. A taut, dramatic work filled with dark emotion, it marks the point of departure from his early eleven quartets and the final three great ones in A minor, D minor and G major. Properly it is the 12th quartet, even though it is but a single movement and bears a posthumous opus marking.

Quintet in A major for Clarinet and Strings, K. 581

W. A. Mozart (1756-1791)

This, the most famous of all Mozart's quintets, was written in 1789. The clarinet was used principally for its dark tone quality. The themes have an elegaic and melancholy character, particularly in the slow movement, where the clarinet is most prominent.

Allegro Larghetto Menuetto Allegretto con Variazioni

INTERMISSION

"La Oracion del Torero" (The Prayer of the Toreador)

Joaquin Turina (1882- ?)

Turina was almost an exact contemporary of Manual de Falla, and like de Falla he studied in Paris with d'Indy. Upon his return to his native Spain Turina was by turns a music critic, a conductor of ballet, and pianist in his own quintet. His music is imbued with folk rhythms and is richly colored in an impressionistic style.

Quartet #6 in F major, Op. 96 "American"

Antonin Dvorak (1841-1904)

This quartet was written in the summer of 1893, the same year that was the introduction of his symphony #5, "From the New World." As the symphony was written in the spirit of the Negro spirituals (albeit filtered through a Bohemian intellect) so was the Quartet #6 built on Indian-like themes, particularly in the opening two movements. The final two movements are much more in the Bohemian spirit Dvorak loved so much.

Allegro ma non troppo Lento Molto Vivace Vivace ma non troppo

The appearance of the Louisville String Quartet in Paducah is made possible by an appropriation of the 1962 session of the Kentucky General Assembly. All proceeds from ticket sales will remain in this community. The Carnegie Library will use its share to purchase records for its record Library. The Paducah Chorale will use its share to provide scores for its next concert.

A FESTIVAL OF CHURCH MUSIC

St. Francis in the Fields Choir

Robert Below, composer and organist

Richard Dales, baritone

Louisville Orchestra Brass and Wind Players

Grant Graves, director

ST. FRANCIS PARISH HALL Harrods Creek, Kentucky

December 16

4:00 p.m.

PROGRAM

I

O Jesu Christ, mein's Lebens Licht (cantata No. 118) Johann Sebastian Bach (1685-1750)

11

Psalm 24 (1961) The earth belongs unto the Lord When He cometh (1961) (from the Scottish Psalter) *Agnus Dei (1962)

Robert Below (1934-)

INTERVAL

III

Five Mystical Songs (1911) Ralph Vaughan Williams (1872-1958)

Easter

I got me flowers

Love bade me welcome

The Call

Antiphon

IV

God rest you merry (1959) Psalm 84 (1962) O how amiable Te Deum laudamus (1958)

Robert Below

^{*}Composed for today's occasion

OUR GUESTS

Robert Below was organist at St. Francis in 1958. Since that time he has been a faculty member of the University of California. St. Francis Church has commissioned many anthems from Mr. Below and today's program contains some of these works.

Richard Dales was for many years a member of St. Francis choir. He is presently director of music at the Second Presbyterian Church, choral conductor of the University of Louisville Chorus and member of the faculty of the Southern Baptist Theological Seminary in the voice department. Mr. Dales is recognized as one of Louisville's most distinguished choral conductors.

Louisville Orchestra Brass and Wind Players:

Carolyn Hauptman, oboe

Leon Raper, trumpet

William Wich, trumpet

Tom Giles, trumpet

Patsy Buckner, trombone

Ronald Stopher, trombone

Terry Cravens, trombone

UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

James Livingston, Conductor

Davison Recital Hall

8:30 p. m.

December 17, 1962

. Ludwig van Beethoven

PROGRAM

Linda Owen, soprano

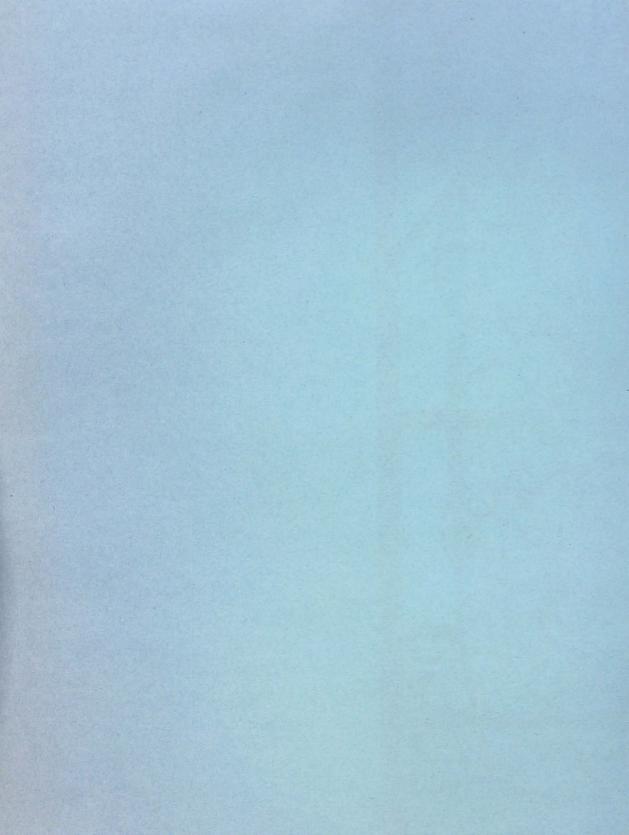
Dance Rhythms, op. 58 (1955) Wallingford Riegger

INTERMISSION

Symphony No. 2 in D Major, op. 36 Adagio molto; Allegro con brio
Larghetto
Scherzo (Allegro) and Trio
Allegro molto



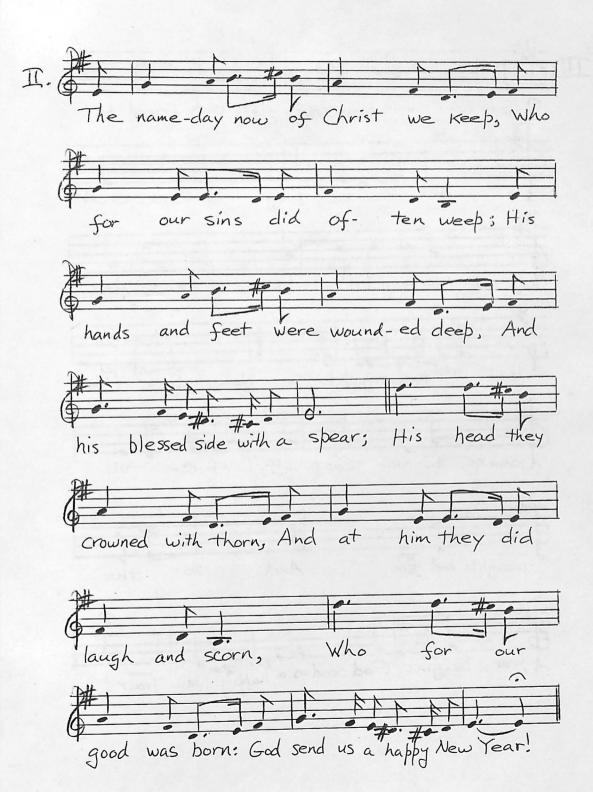
Claudia Shook

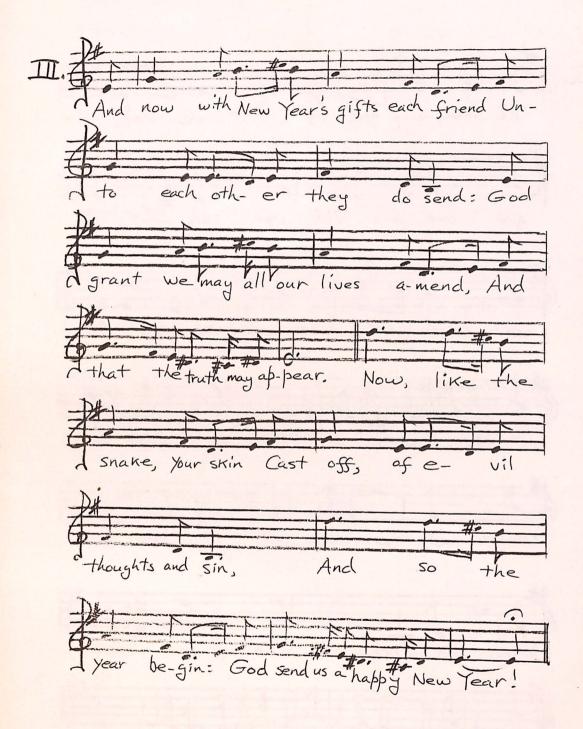


Second Annual Christmas Program HUMANITIES DIVISION, UNIVERSITY OF LOUISVILLE

Dece	ember 19, 1962	Farnsley	Lounge	12:20 p. m.
WEL	Sonata from Di	The Honie-Suckle The Night Watch Le Bankelsangerl The Brass	ieder An Quintet	Holborne, d. 1602 nonymous, c. 1600 ERNEST C. HASSOLI h Century English
Padı	iana	The Brass		Schein (1586-1630)
The	The Dancer, The text of the Coventr and Shearme	The Carolers, This lullaby can be mystery Plays at Pageant of the lates from 1591.	The Brass Quint arol is from th to be printed	e first of - The Taylors'
Rice	ercar del primo	tuono The Brass		na (c. 1524-1594)
The	Sermon, from M	Dr. Philip	hedral Davidson	T. S. Eliot
Ame:	n from Magnum o	pus musicum No.	<u>46</u> Las	so (c. 1530 - 1594)
Com	This Waits'	Carol, to the t	tune of "Greens	Old English leeves," first www Christmas







THE BRASS QUINTET, from the School of Music:
Horn: Charles Baxter.
Trombones: Terry Cravens, Patsy Buckner.
Trumpets: Tom Giles, William Wich.

THE CAROLERS, from the Music History Department: Charlette Kirkpatrick, Mary Lou Kreutzman, Patricia McCollam, Linda Owen, Grayce Plymale, Claudia Shook, Marilyn Skaggs, Camille Young.

F. Ben Andrews, Otto Feddern, Ken Groeppe, Joe Shook, William Stalnaker.

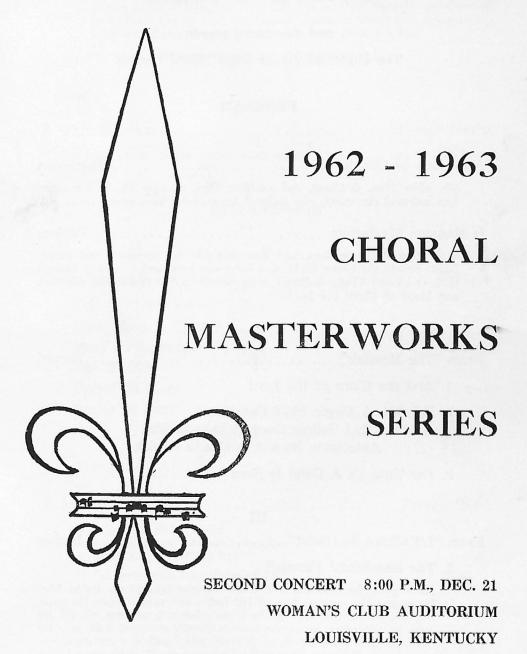
THE DANCER: Lynn Kollenberg, who also created the choreography.

Decorations: David Mahoney.

Program Co-ordinakors: Mary Ann Bowman, Grayce Plymale, William Stalnaker.

Program Cover Design: Glenda Potts.

The CHORAL UNION



THE CHORAL UNION

RICHARD SPALDING, GUEST CONDUCTOR

Mary Helen Romine, Accompanist

and as special guests

The Highland Junior High Mixed Chorus

PROGRAM

I

We adore Thee, O Christ, and we bless Thee, who by Thy holy sacrifice hast redemed the world, who suffered for us. Lord have mercy on us. O Magnum MysteriumPoulenc O how great the mystery, and how ineffable the covenant, that simple beasts behold the Christ Child, as a babe new-born, and lying in a manger stall. O blessed Virgin, hallow'd is thy womb that it could hold the flesh and blood of Christ our Lord. II 1. And the Glory of the Lord 2. Behold! A Virgin Shall Conceive O Thou That Tellest Good Tidings to Zion Antoinette Booker, contralto soloist 3. For Unto Us A Child Is Born III From "L'Enfance du Christ" Berlioz

1. The Shepherds' Farewell

He is going far from the land where He was born in the stable. May He remain the constant love of His father and mother, may He grow, may He prosper and may He be a good father in his turn. Should He come to misfortune, among the heathen, fleeing this cruel land, may He return to good fortune with us. May the shepherd's poverty always remain dear to His heart. Dear Child, God bless you, God bless you happy parents; may you never feel the blows of injustice, may a good angel warn you of the dangers hovering over you.

2. The Father of the Family

(Mary, Joseph and the child, fleeing from Herod, seek in vain in foreign lands for shelter until they arrive at the house of the Ishmaelites where the father of the family greets them.) Come in, come in, poor Hebrews, never is our door closed to the unfortunate. Heavens, what distress! Hasten to them! Daughters and sons and servants, show the goodness of your hearts. Let us wash the wounds of their bleeding feet, bring water, bring milk and ripe grapes, and for the babe prepare a bed.

Wilson Hatcher, baritone soloist

IV

INTERMISSION

V

From "Marienlieder," Op. 22Brahms

The Annunciation

Mary Goes to Church

Mary's Pilgrimage

The Hunter

Jeffers.

Prayer to Mary

Praise to Mary

The Choral Union Chamber Choir

VI

Il Est NéFrench Carol

His is born the divine Child. Play the oboes, make sound the bagpipes. Let us all sing of his coming.

For more than four thousand years
The prophets promised this.
We have been awaiting this happy time.
A stable is His dwelling;
A little straw His crib.
For a God — what humility!
O Jesus, O all powerful King,
Such a little child You are;
Reign over us entirely.

Le Sommeil de L'Enfant Jesus	F. A. Gevaert
Mid the ox and ass, sleep, sleep, the little son. Thousands of divine angels, thousands of seraphin Hover above this mighty Lord of Love. King of angels, sleep.	ns
Mid the roses and the lilies Mid the friendly shepherds	
Les Anges Dans Nos Campagnes (Angels We Have Heard on High)	French Carol
Ann Spauschus, soprano sol	loist
La Legende de Saint Nicolas	arr. by George Perle
There were three little children who went to gle butcher's they asked for lodging. "Enter, children, I will feed you well and put you to bed." They I the butcher killed them. After seven years Saint Ni At the butcher's he asked for lodging. He had asked to sup. When the butcher heard this he fleddon't run away! Repent. God will forgive you." three fingers and the little ones all arose. The first second said, "I, too." And the third said, "I though	there is plenty of room. had hardly entered when icholas came to this field. hardly entered when he lout the door. "Butcher, And the Saint held out said, "I slept well." The
The Choral Union Chamber	Choir
VII	
Sing Ye Noel 17th Co	entury English carol
Highland Junior High Mixed (Chorus
Companions All Sing Loudly	Basque Carol
Duet — Phyllis Bell and Nancy	Oglesby
Fum, Fum, Fum	Spanish Carol
Silent Night	Gruber

Steinway piano courtesy Shackleton's

Highland Junior High Mixed Chorus and the Choral Union

THE CHORAL UNION

Soprano

Brigid Fitzgerald Pat Fouts Martha Ann Grauel Sally Brown Hale Eleanor Haswell Martha Kendrick Patricia Kimbrough Barbara King* Sharon Kuehnast Mary Mackey Norma Jean Martin Dorothy Nolen Patricia Norwood* Frances Ramsev Gene Sloane Ann Spauschus* Nancy True* Fran Walters

Alto

Shirley Addams
Mary Frances Bloch
Antoinette Booker*
Ann Gilligan*
Anna Hardesty
Dorothy Harrod
Elizabeth Lee
Grayce Plymale*
June Prage
Antoinette Reed
Betty Sanneman
Joe Ann Tems

Tenor

James R. Bell, Jr.* Patrick Fitzgerald* Charles Greathouse* Samuel Hodges* Lowell M. Kurtz Tom Sauerman* Bob Walters

Bass

George Anderson*
Edward Arnn
Joseph Hodge*
B. T. Kimbrough
Kyle Lindsey*
Tom McGary*
Michael Neeley*
Ralph Olds*
Gayle Price

Assistant Director and Accompanist Samuel Hodges

CHORAL UNION OFFICERS

President: Mrs. James E. Fahey

Vice President: Miss Ruth Lange

Secretary: Miss Shirley Jane Addams

Treasurer: Miss Barbara McClellan

Librarian: Mrs. William Sloane

ADVISORY BOARD

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Edgar Bottigheimer
Mrs. Austin Bloch
Mrs. Carl Bach
Miss Mary Frances Duane
Dr. Maurice Fliegelman
Miss Martha Ann Grauel
Miss Eleanor Haswell

Dr. Joseph Hodge Ted Isaacs Mrs. James H. Morton Michael Neeley Mrs. Thomas Newman Miss Patricia Norwood Mrs. Everett Sanneman Miss Nancy True

^{*} Members of the Chamber Choir

HIGHLAND JUNIOR HIGH SCHOOL MIXED CHORUS

Soprano

Elizabeth Bein Martha Chamberlain Julie Claugus Carolyn Downard Nancy Duncan Rebecca Duncan Maida Gabbert Colleen Harris Gwen Jones Naomi Judd Ann Krebs Sharon Kries Betsy Mallos Becky Martin Susan Mowan Sue Mary Pigg Lucy Pritchett Valerie Rehn Linda Reid Nancy Robertson Carla Stalnaker

Alto

Martha Adkins Phyllis Bell Linda Brown Linda Camp Susan Connors Susan Downard Nancy Dyer Cynthia Eagle Marian Kasey Rebecca Lehman Julia Lewis Betty Marlow Sara Mettling Nancy Oglesby Jane Shoemaker Elizabeth Yancey

Tenor

Jerry Branaham Phil Caplan Stan Curtis Jim Fine John Gwinn
Juan Hernandez
Eddie Hysinger
Bill Kaufman
Robert Keeling
Erie Krause
George Lamb
Pat Martin
John Nolan
John Rogers
Jad Shunnarara
Clarence Walker

Baritone

Frank Bodart
Johnathan Bowling
Bill Glenn
Kippy Inman
Herman Irvin
Bill McGeahin
Jim Netto
Kim Reuter
Stephen Schweitzer
Robert Stoss

Woman's Club



Friday, March 8

Kathleen Stouffer

THIRD CONCERT WALTER O. DAHLIN, DIRECTOR

Torelli Concerto for	String Orchestra, Op. 6, No. 10
Beethoven	Elegischer Gesang, Op. 118 (Chamber Choir and Strings)
Messner	Mass in A, Op. 66 (Chorus and String Orchestra)
Mozart(Soloist Audrey No	"Coronation" Mass, K. 317 ossaman, Chorus and Orchestra)

8:30 p.m.



LEXINGTON. KENTUCKY

PHONE 7-7197

PRESENTS A CONCERT BY ETHEL WATERS

Ethel Waters

- 1. "Partners With God"
- 2. Gospel Medley "He's My Rock" "Jesus Is Mine"
- 3. "Talk About a Child" "A City Called Heaven"
- 4. "Oh, How I Love Jesus"

Ford Philpot

Ethel Waters

- 1. "Each Step Of The Way"
- 2. "My Saviour Will Always Be There"
- 3. "He's All I Need"
- "Mammy" 4.
- 5. "Crucifixion"

Rev. Paul Shepherd

Ethel Waters

- 1. "Choose Now"
- 2. "When The Trumpet Sounds"3. "His Eye Is On The Sparrow"
- 4. "Just A Closer Walk With Thee"

Trinity Temple Third & Guthrie - Louisville, Kentucky Sunday December 30, 1962